Ego Fan!
14-15

THE (REALLY INCOMPLEAT) WHOLE FANZINE CATALOG #14/15 (MARCH, 1980)

EDITORIAL

Yes, this issue is late and some people have asked if the editor is slowing down and he is. Publishing WoFan on a regular basis has gotten me interested in publishing genzines again. One reason this issue is late is that I've spent every minute since #13 working on MAD SCIENTIST'S DIGEST #7, my genzine of some year's standing. Getting that monster finished left me tired and in Mid-Feburary when this issue use supposed to be published.

WoFan will continue on this slower, quarterly pace for a while, but to give me a change to relax between issues and because the editor is getting kind of broke. WoFan costs about $77 an issue to publish. Currently there are about 50 subscribers which means about $25 revenue per issue, so I take an immediate loss of $52 each time I put a stencil in the typer. I print about 30 extra copies of each issue and if I ever sell all of them, that will be another $15 for an eventual total loss of $37 per issue. That's more than I can afford six times a year. Half or better of those costs are postal and postal costs are scaled to favor infrequent large issues. This encourages me to switch to a quarterly schedule.

Another move to reduce expenses is to reduce the number of free copies sent out. Previously I've sent three issues out to faneditors (which would cover a half-year of publishing or more) so they could receive a constant flow of issues. I shall be reducing this to two issues per review. This will still cover about the same length of time: 2 quarterly issues verus 3 bimonthly issues. While reducing the number of zines that need printing and mailing.

Thirdly I've decided to carry advertising. A couple of people had asked about sending flyers along with an issue. I couldn't see why not and I could use the money. Wofan is currently published in an edition of 230 copies of which about 200 are immediately mailed out. 150 go to fan editors and 50 to subscribers. About 150 of the 200 are in the US the rest in Canada, England, Australia, New Zealand, etc. I can't say that WoFan goes to every active fan in the world, but I think it goes to a good portion of them.

Ad rates are listed below. All ads are printed same size and should be on regular paper or light card for electrostenciling.

Some flyers, like the DUFF and TAFF flyers in this issue are run gratis because of their important to fandom. The Marcon flyers are run for sheer self-glorification.

I have never liked fanznes that have jumped from one type face to another throughout an issue, but find myself doing that very crime this ish as the Selectric I was using became unavailable -- then went up in smoke when the plant burned down. What a waste of a good Selectric. Don't know quite how I'll produce the next issue, yet. Maybe on this machine. After all, it's available.

The features continue this issue, with Gary Farber and Mike Bracken continuing their discussion of the merits of a well-designed fanzine, ye ed discusses running a mimeograph and the letterhacks hack away. This should be an interesting if graphically ugly issue. Enjoy.

-- Brian

ADVERTISING RATES

Pre-printed flyers -- $7.50
(8½ by 11 paper only)
full-page ad -- $10.
half-page ad -- $5.
quarter-page ad -- $2.50
classified ads -- 10¢ a word, $2 minimum.

THE WHOLE FANZINE CATALOG #14/15(MARCH,1980) IS EDITED AND PUBLISHED BY BRIAN EARL BROWN, 16711 BURT RD.#207, DETROIT,MI. 48219. RELIGIOUS PUBLICATIONS 125. WOFAN IS AVAILABLE BY TRADE (2 FOR 1) OR SUBSCRIPTION (50¢ OR 4 FOR $2.) LETTERS OF COMMENT ARE APPRECIATED. IF PRINTED THE WRITER WILL RECIEVE EITHER A. CONTRIBUTOR'S COPY OR AN EXTENTION OF THEIR SUBSCRIPTION. This issue - $1.00

ALPHA CENTURA COMMUNICATOR #47(JANUARY,1980
ELEEN HAAS, 415 MESILLA,SE, ALBUQUERQUE,N.M. 87108. AVAILABLE FOR 35¢.
#47 (JANUARY,1980) 4 pages half-legal. Reduced print. Club announcements.
#48 (FEBUARY,1980) 4 pages half-legal. Reduced print. Club announcements.
#49 (MARCH,1980) 4 pages half-legal. Reduced print. Club announcements.

ANVIL 8 (FALL,1979)
WADE GILBREATH, 4206 BALBOA AV., PINSON,AL 35126. 17 PAGES XEROX. AVAILABLE FOR 6/$2 OR THE USUAL. BIMONTHLY.
Wade's last issue as editor.Typical clubzine contents of conreports, book reviews, fanzine reviews ,locs and club announcements.

ANVIL 9 (MARCH-APRIL,1980)
JIM GILPATRICK,EDITOR. BIRMINGHAM SF CLUB, P O BOX 57031, BIRMINGHAM,AL 35209. AVAILABLE FOR THE USUAL OR 6/$2.
Jim's first issue provides a lot of continuity from Wade's reign. The concom remembers Half-a-Con,minutes of the club meetings are entered and Battlestar:Galactica is debated in the lettercol.Also the ABC-con is announced, a relaxicon gathering for Atlanta, Birmingham and Chattannooga fans.

ATARANTES #31 (JANUARY,1980)
See below for address. Arrived after #33 for some reason. Contents pretty typical of clubzines.

ATARANTES #32 (FEBUARY,1980)
ditto.

ATARANTES #33 (MARCH,1980)
Cliff Biggers, 6045 Summit Wood Dr., Kennesaw, GA 30144. 9 pages mimeo,cover offset. For the Atlanta SF Club. Available to members or for $3.50/12 or the usual. Monthly.
"A" of the fine ABO clubzines. Couple pages reprinted from the newszines, locs, a couple columns and fanzine reviews by Cliff (who was under-impressed by MSD7 *sigh*.)

CHAT#28 (JANUARY,1980)
DICK & NICKI LYNCH,4207 DAVIS LN., CHATTANOOGA,TN 37416. AVAILABLE FOR FREE TO CSFA MEMBERS OR 35¢,OR THE USUAL.16 PAGES MIMEO (WITH SOME XEROX.)
Chat switched from xerox to mimeo with this issue, thus the change isn't noticable unless one is looking for it. Chattacon is reported on at length by Nicki Lynch, lot of media SF reviews, locs and Charlie William's continuing strip,"2063A.D."

CHAT #29 (FEBUARY,1980)
12 pages mimeo. Bob Barger on the Dragon's of Eastern Tennessee, area and club news and the usual locs and media reviews.

CHAT #30 (MARCH,1980)
21 pages mimeo. Charlie Williams finally concludes "2063AD" as well as doing the cover for this ish. Barney Neufield on Mammoth Cave, Dave Pettus's regular column of film and book reviews and the loccol. CHAT is one of my favorite fanzines with usually something going on in each issue t- inspire a loc.

CUSFUSSING #20 (NOVEMBER 21,1979)
CHARLES SEELIG, 206 FERRIS BOOTH HALL, NEW YORK,NY 10027. 18 PAGES MIMEO. AVAILABLE TO CLUB MEMBERS ,THE USUAL OR 20¢
Bob Miller provides a multiple-choice quiz on Battlestar Galacitca that's somewhat humorous, letters,couple book reviews.

CUSFUSSING #21 (FEBUARY 5,1980)
16 pages mimeo. Fine cover by Alexis Gilliland, Bob Miller does a quiz on BUCK ROGERS (which wasn't as funny as the Galactica quiz and several book reviews by Charles Seelig.

CUSFUSSING #22 (FEBUARY 25,1980)
20 pages mimeo. Bob Miller does a quiz on ALIEN, a strange round-robin story on Cheap Plastic Water-pitchers, the inevitable STAR TREK review and such,

DE PROFUNDIS #114
LOS ANGELES SCIENCE FANTASY SOCIETY,INC., 11513 BURBANK BLVD., NORTH HOLLYWOOD, CA 91601. AVAILABLE TO ACTIVE MEMBERS, TRADES WITH OTHER CLUB & NEWS ZINES OR FOR $3 A YEAR. MONTHLY.
Leigh Strother-vein,editor. 10 pages mimeo. Minutes of the meeting,COAs,area happenings and some paragraph-length book reviews.

DE PROFUNDIS #115
Leigh Strother-vein,editor. 6 pages offset. Mentions that dues are g-ing up to $5 starting in March. Contents as before. Leigh's last issue as editor.

DE PROFUNDIS #116
4 pages mimeo. The editors refuse to identify themselves.Club announcements. (These undated issues are a tad confusing.)

DE PROFUNDIS #117
4 pages offset. George Jumper, interim ed. $5/year.
Cream of minutes and the news that editors have been appointed for SHANGRI L' AFFAIRES(!)once a legendary genzine.

MEMPISH 34 (JANUARY,1980)
GREG BRIDGES, 140 EASTVIEW DR.,MEMPHIS,TN 38111. 3 PAGES MIMEO. AVAILABLE.
For the Mid-South Fantasy Association. Club announcements. They're planning a con.

MEMPISH 35 (FEBUARY,1980)
2 pages mimeo. As before.

THE NATIONAL FANTASY FAN (VOL 39#6)(DEC.,'79)
OWEN K. LAURION,EDITOR. 5101 CENTRAL NE, ALBUQUERQUE,NM 87108. 20 PAGES HALF-LEGAL,REDUCED. PRINT. BIMONTHLY.FOR THE NATIONAL FANTASY FAN FEDERATION.
This is the N3F's business fanzine, listing all the club's departments,activities, new

members, Mostly boring stuff to non-members but there is a two page article on SF in Eastern Europe, with checklist.

THE NATIONAL FANTASY FAN (FEBUARY,1980)

Lynne Holdom edits this issue,substituting for Owen. Same half-legal format24 pages,reduced print,offset, but looking a lot better. TNFF is available to members(write Janice Lamb, Rte 2,Box 272,Heiskill,TN 37754) and for trades.

Mostly business with a couple media and fanzine reviews. The N3F does have a lot of activities to keep its members satisfied, and it's other fanzine,TIGHTBEAM , is much more interesting reading.

NEOLOGY (VOL 5 #1)

ROBERT RUNTE, EDITOR.ESFCAS, BOX 4071, SOUTH EDMONTON,ALBERTA,CANADA T6E 4S8. 14 PAGES MIMEO. AVAILABLE FREE TO MEMBERS OF THE EDMONTON SCIENCE FICTION AND COMIC ART SOCIETY. THE USUAL OR 75CENTS FOR A SAMPLE. DUES ARE $4/YEAR FOR OUTOFTOWNERS. $8 FOR LOCALS (HUH?)

Layout advise is credited to Dave Vereschagin and NEOLOGY certainly is an attractively designed fanzine. Also sort of a definitative clubzine.(as opposed to a zine pubbed by a club but having little to do with the actual club, such as CHAT.) There is a good deal of information about local club doings, other fannish doings in the region, a section on Canadaian Fandom that covers the country city by city, listing all prominent fanzines therein. Reading this you rea-ly know what's going on in Edmonton, and a lot is. They're organizing their annual convention and beginning work on a public-access SF TV show. Busy busy people.

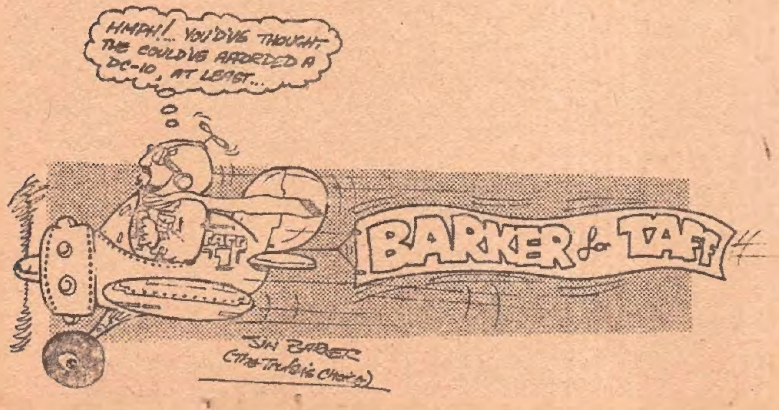
NOSFAN 60

MARILYN ALM, EDITOR. 2911 ETON ST., NEW ORLEANS ,LA 70114. FOR THE NEW ORLEANS SCIENCE FICTION ASSOCIATION. MONTHLY. AVAILABLE FOR THE USUAL OR 65¢.

12 pages half-legal,very reduced print. Contents includes the clubs constitution, some "national" news (i.e. non-local), some local news and long convention and forthcoming book listings.

NOSFAN 61

12 pages half-legal, very reduced print, offset. contents as before



newszines

ANSIBLE 6 (FEBUARY,1980)

DAVE LANGFORD, 22 NORTHUMBERLAND AVE., READING,BERKS., RG2 7PW,ENGLAND.2 PAGES REDUCED TYPE,OFFSET, 2 PAGES MIMEO. QUARTO. AVAILABLE FOR 4/50P OR 3/$1-

Newszine from Britain. Somewhat tongue in cheeck and gossipy. Enjoyable reading.

CHUNDER, VOL.3 #10 (OCT.,1979),#11(NOV.'79) & #12 (DEC.'79)

JOHN FOYSTER,GPO BOX 4039, MELBOURNE,VICTORIA 3001 AUSTRALIA.

CHUNDER

JOHN FOYSTER, GPO BOX 4039, MELBOURNE, VICTORIA 3001,AUSTRALIA.

VOL #3 #10 (OCTOBER,1979) 16 PAGES MIMEO A4.
VOL #3 #11 (NOVEMBER,1979) 20 PAGES MIMEO. A4
VOL #3 #12 (DECEMBER,1979) 4 PAGES MIMEO A4
AVAILABLE FOR 8/$2A (IN ASTRALIA) OR THE USUAL.

((Astralia? I didn't know D.West's influence reached that far...)) This is one of two newszines from Down Under, the other being Australian SF News. Chunder is a loose,freeform zine carrying many letters, con reports and occassional fanzine reviews. #10 is almost all conreports, including John Foyster's Seacon report. #11 has locs on the matter of fan funds plus a critical (and largely on target) review of Geis' SFR. #12 mentions a number of other zines the editor fancied. One gets a good sense of what fans are doing from this zine.

DNQ #26 (DECEMBER 30,1979)

Editors: Victoria Vayne,P O Box 156 stn D, Toronto,Ont. Canada m6p 3j8

Taral Wayne MacDonald, 1812-415 Willowdale Ave., Willowdale,Ont. Canada m2n 5b4. Available for 5/$2 (slightly higher in Canada.) Also trades (copies to both editors.). Monthly.

Fannish,gossipy news, column by John Berry, and fanzine reviews by Taral (well-developed paragraph length.)*(10 pages mimeo.)*

DNQ 25 (JANUARY,1980)

(30 pages mimeo.

Special25th issue ishwith articles from Bob Shaw, Taral, Bob Wilson, John Berry, fanzine reviews by Taral, lettercol and an editorial announcing the end of DNQ with the 35th issue (but just how serious is this? The fanzine reviews are interesting in that without using any specific titles, Taral criticizes characteristic foibles of very nationalities of zines.

DNQ 27 (FEBUARY 16,1980)

(8 pages mimeo,plus surplus art pages from Linda Bushyager's fanzines.)

The usual news and a better than average column from John Berry about the opera.

(I don't consider DNQ and FILE 770 to be rivals. They cover the news differently and often much different types of news. of the 2 DNQ is the funnier, more entertaining, prettier looking zine. FILE 770 tends to have the harder type news.)

DUFF NEWSLETTER #2 (JANUARY,1980)
Ken Fletcher & Linda Lounsbury, editors. 341 East 19th St., Minneapolis,MN. 55404. 6 pages mimeo. Includes THE SECRET PROTO-KOALAS OF THE ELDERS OF DUFF.)

Explains the Down Under Fan Fund and why you should all contribute to it. THE SECRET PROTO-KOALAS list the Australians standing for DUFF this year. Available for an SASE. Or read the DUFF ballot enclosed with this issue and vote.

FANTASY NEWSLETTER
PAUL ALLEN, 1015 WEST 36TH ST., LOVELAND, COLO. 80537.
#21 (FEBUARY,1980) 32 PAGES REDUCED PRINT. OFFSET. AVAILABLE FOR $1.50.

Second issue of the expanded FN with a two color Fabian cover,Leiber on fantasy films,an interview with Hugh B. Cave and the usual thorough listing of books being released in the next month by both large and small publishing houses, the amateur press, etc. Most helpful of the newszines listing forthcoming books as Paul gives a capsule description of each book.
#22 (MARCH,1980) 36 PAGES OFFSET,REDUCED PRINT. Cover by Roy Krenkle, Karl Wagner reflects on fantasy during the past decade and Manly Wade Wellman is interviewed.

FANTASY NEWSLETTER #23 (APRIL,1980)
(32 pages offset,reduced print. Two color cover.) Interesting cover by Fabian. Fritz Leiber meditates "On Fantasy, Ramsey Campbell is interviewed, Bill Warren reviews movies,Mike Ashley surveys the British publishing scene and Paul does his usual excellent job of surveying forthcoming books. Easily the best of the forthcoming book listings.

FILE 770 - THE 1980 YEARBOOK
56 pages mimeo. Available for $1.50.

Valuable directory for fans. In addition to a retrospective of the 70's, there's the results of the F770 poll, a fan birthday calender, convention listings for the rest of the year, listing of all the clubs Mike could find out about and *SOUTH OF THE MOON #16*, a listing of apas compiled by HJN Andruschak.

FILE 770 #18 (FEBUARY 17,1980)
MIKE GLYER,14974 OSCEOLA ST., SYLMAR,CA. 91342. 8 PAGES MIMED. AVAILABLE FOR:4/$2 (US&SURFACE MAIL) 1/$1 AIRMAIL.

One of two US fannish newszines (as opposed to ,say, LOCUS, which covers primarily the pros.) This is an uncommonly brief issue featuring dire news about Ron Graham's collection being broken up and Los Angeles' lack of preparation for Ackerman's collection. Also present are a number of locs on Yale Edeiken's review of NorthAmeri-Con.FILE 770 is rivaled only by DNQ for its coverage of fannish during in the Northam continent and elsewhere.

LOCUS
CHARLES N. BROWN, P.O. BOX 3938, SAN FRANCISCO,CA 94119. AVAILABLE FOR 12/$12 (US) OR 12/$21 AIRMAIL.
#228 (DECEMBER,1979) 20 PAGES REDUCED PRINT.

With ads, of course. The newspaper of what the writers are doing. Features include Norman Spinrad on writing as a profession, an interview with Stanton A. Coblentz,lengthy listing of upcoming conventions and their listing of books published in November.
#229 (JANUARY,1980) 20 PAGES OFFSET,REDUCED PRINT.

As before, plus listing of publishers' releases for the next few months.
#230 (FEBUARY,1980)20 PAGES OFFSET, REDUCED PRINT.

This issue graciously plugs WoFan.Quite a few letters, Spinrad assesses the sales slump in books,Locus distributes their annual pool and reader survey.

SCIENCE FICTION CHRONICLE
ANDREW PORTER,P O BOX 4175, NEW YORK,NY 10017. AVAILABLE FOR 12/$12 NORTHAM $18 OVERSEAS,AIRMAIL.
#5 (FEBUARY,1980) 16 PAGES SMALL TYPE.OFFSET.

A very attractive competitor to LOCUS, concentrating more on the publishing end of the field.
#6 (MARCH,1980) 16 PAGES SMALL TYPE. OFFSET.

Listing of books for April release, convention list.
#7 (APRIL) 1980) 16 PAGES SMALL TYPE. OFFSET.

It's hard to find individual things to say about individual issues of a frequent newszine. SFChron. offers good coverage of what publishers are planning, contents of books and such, with thrice-annual market reports,reproduction of many covers, some reviews,etc.

THE SCIENCE FICTION CLASSIFIED BULLETIN #2 (JANUARY,1980) *Colin White & J. Allyson Johnson,editor. Publisher; Polaris Productions. 401 Gibbsboro Rd. P-13, Lindenwood,NJ 08021. 20 pages offset. Available for $1.25(sample) or $11/year,$13.50 foreign Sea,$21 Airmail. Monthly.*

News and ads. Appearence and organization is much improved over the last issue.

Australia

THE CEREMONIAL MERCHANT #2 (OCTOBER,1979)
Michael Schaper, 211 Preston Pt. Rd., Bicton, WA 6157, AUTRALIA. 10 pages A4 mimeo. Available for the usual.

Natter, book reviews and letters.

THE CEREMONIAL MERCHANT #3 (DECEMBER,1979)
(4 pages reduced xerox, offset(?)cover.) The WASFFAN style seems to be catching on (see below.) Diary of Michael's first year in fandom, plus a couple reviews.

EBL #10 (OCTOBER,1979)
Eric B. Lindsay, 6 Hillcrest Ave., Faulconbridge NSW 2776 AUSTRALIA. 16 pages quarto,mimeo. Available for — no body likes to lay these thi things out for me.... send him 3 international reply coupons or you fanzine, and see what happens. Monthly.

An iconoclastic dilettante and lucifugous deuteragonist's lucubration, or so it says. Eric talks about unemployment, makes some diary entries, reviews, prints some locs. The reviews and letters are rather interesting.

EBL 12 (DECEMBER,1979)
(18 pages mimeo.)
Christmas non-greetings, letters, reviews, discussion of international economics (the curse of being a banker, ay,Eric?)and diary extracts. The diary stuff is frightfully dull but the rest is fairly interesting.

GRUNDOON #1 (JULY,1979)
Andrew Brown, 23 Miller Cres., Mt.Waverly, VIC 3149 AUSTRALIA. 28 pages quarto,mimeo. Available for the usual or 4/$2A.

Tho named for the whimsical groundh og child from POGO, the bulk of this issue is is a transcription of a feminist panel at the '79 Eastercon.

OPAL 3
Keith Curtis, Box J 175, Brickfield Hill, NSW 2000, AUSTRALIA. 14 pages mimeo quarto, cover offset. Available for whim or donation to DUFF.

A very attractively done zine, with large illos on every page for'A in 83' and little else (the hazard of using so much art.) A Syncon '79 repo report, some book reviews.

Q36A (SEPTEMBER,1979)
,arc A. Ortlieb, 70 Hamblynn Rd., Elizabeth Downs, South Australia 5113, AUSTRALIA. 36 pages A4 mimeo. Available for the usual.

Marc changes the name of his zine again. The best part is his rendations of the fannish Shakespeare -- MacFan and "The Fanfeud." Jack Herman on why he collects hats and Marc on "Great Horny Toads" were OK, plus the usual letters ,

S F COMMENTARY #57 (NOVEMBER 1979)
Bruce Gillespie, GPO 5195AA, Melbourne, VIC 3001, AUSTRALIA. 16 pages quarto, offset,small type. Available for 5/$5(A),5/$6. (US&Canada)

THE sercon fanzine with insightful letters, including David Lake's delightful reply to a killer view of his first novel and many shortish reviews. SFC is attractively typeset (by Bruce who is in the business these days) and is well worth the money.

SIKANDER #1 (OCTOBER,1979)
Irwin Hirsh, 279 Domain Rd., South Yarra, VIC 3141 AUSTRALIA. 24 pages quarto,mimeo. Available for the usual or $1.

A better than average first fanzine, better than average issue for that matter. Eric Lindsay, John Bangsund and Leigh Edmonds supply most of the material with Irwin nattering between pieces. I liked Eric's Origin's of Australian immigration best. Leigh's article is extremely famish but slightly obscure.

THE SPACE WASTREL #1 (FEBUARY,1980)
Editors: Mr Warner, Flat 9 Cara Maria, Shenton St., Geraldton 6530 AUSTRALIA and Mr Loney, P O Box 941, Geraldton 6530, AUSTRALIA. 22 pages A4 imimeo. Available for the usual or $1/year.

An odd, space wasting fanzine (double-spaced through-out.)Apparently going to be stories about the made-up world of Rigel-4.

SPECTRE 3/4 (DECEMBER,1979)
Perry Middlemiss, P O Box 98 Rundle St., Adelaide, 5000 AUSTRALIA.56 pages quarto, offset. Available for 75¢ or the ususal.

The only university printed fanzine that's ever looked first class, There are good interviews with Australian authors Lee Harding and David Lake, plus an in-depth review of the Amber novels of Roger Zelazny, plus many more book reivews. Excellant zine.

WAHF-FULL 2 (SEPTEMBER,1979)
Jack R. Herman, 7b Kingsbury St., Croydon Park, NSW 2133 AUSTRALIA. 18 pages A4 mimeo. Available for the usual.

Long interview with Gordon Dickson fills most of the issue. The interview sounded familiar,maybe previously published in SFR.

THE WASFFAN #15 (OCTOBER,1979)
Roy Ferguson, 247 Gloucester St., East Victoria Park, West Australia 6101.AUSTRALIA. 10 pages xerox A4 reduced type. Available for $2/12 or the usual.

A monthly clubzine done on a computer, then reduced 2 pages to a page, printed on one side. Syncon report, fanzine,movie and book reviews.The dot-matrix printing is a little bit more readable in this reduced size then in full size.

THE WASFFAN #16 (NOVEMBER,1979)
(5 pages as before.) Long article about a BBC program on microcomputers and fanzine reviews.

THE WEST OF MINSTER'S LIBRARY 3 (SEPTEMBER,1979)
Marc A. Ortleib,70 Hamblynn Rd., Elizabeth Downs, South Australia 5113 AUSTRALIA.6 pages A4 mimeo. Available for trade. or 35¢.
Fanzine reviews.

THE WEST OF MINSTER'S LIBRARY 4 (DECEMBER,1979)
(8 pages mimei A4) fanzine reviews.

Britain

BY BRITISH - A FANTHOLOGY OF THE 70s
Editors: Ian Maule & Joseph Nicholas.Address: 5 Beaconsfield Rd., New Malden, Surrey KT3 3HY ENGLAND.88 pages mimeo. Offset covers A4 paper. Available for $3 | for TAFF.
A collection of some of the best fannish writing that appeared during the past decade. Included are pieces by Roy Kettle, Kevin Smith,John Piggott, Graham Charock, Dave Langford, Bob Shaw, John Brosnan, Chris Priest, Andrew Stephanson, Rob Hansen and Robert Holdstock. Nicholas wraps up the issue with a survey of British fandom in the 70's. The writing ranges from above average to exceptional.An excellant introduction to British fandom.

CHIMERA 1 (JANUARY 10,1980)
Ian Williams, 6 Greta Terrance, Chester Rd., Sunderland, SR4 7RD,Tyne & Wear,ENGLAND. 20 pages quarto,mimeo. Available for the usual.
Bits of a Seacon report,an article charging British fandom being at a deadend, with Joseph Nicholas being included as the "Old Guard", the decade in books and Ian Maule does a humor "Life among the Limpwrists."

DOT 7(AUGUST,1979)
Kevin Smith, 7 Fassett Rd., Kingston-upon-Thames, Surrey KT1 2TD,ENGLAND. 12 pages quarto,mimeo. Available for the usual.
Kev describes how all of MCP Britfandom was destroyed at Seacon (pubbed and distributed at Seacon) and letters. DOT has always been a thin fanzine making it hard for me to get a grip on what the editor is trying to do, or can do.

DOT 8 (OCTOBER,1980)
*2 pages mimeo.*Explains why DOT 7 was mailed two months after it was published.

ERG QUARTERLY #69 (JANUARY 1980)
Terry Jeeves, 230 Bannerfield Rd., Sheffield S11 9FE ENGLAND. 24 pages quarto,mimeo. Available for 4/$2 (bill only, no checks.)
A consistent and laid-back fanzine long before British fans knew what "laid back" meant. Terry talks about model rocketry, and reviews tons of books in paragraph length reviews. William Bains demonstrates that the world really is flat, Dave Cri-fiths demoans the state of the US space program and Michael A. Banks talks of the handicaps of being tall (don't I know it!)

LES SPINGE #36 (DECEMBER 1979)
Darroll Pardoe, 38 Sandown Ln., Liverpool L15 4HU,ENGLAND.15 pages A4,1 page offset. Available for the usual.
Just as it seems like the mimeo is being killed off by cheap offset, LeS switches to mimeo because it's cheaper.The cover is a collection of photos taken at Seacon and Novacon of various UK fans. Pam Boal contributes moving Seacon report in which she cjronicles the frustrations she, as a handicapped person, faced at the Metropole. Future worldcon bidding committees would do well to assess the hotel's accessibility for handica-ped people before picking them, sexism among british fans is debated in the lettercol.

ONE OFF (OCTOBER 16,1979)
Dave Bridges, 130 Valley Rd., Meersbrook, Sheffield, South Yorkshire S8 9GA,ENGLAND. 16 pages A4 mimeo,plus plastic bag. Available for the usual (or maybe editor's whim.
Easily the most different of the British fanzines, and not just because Dave tends to include things with his zines.This issue opens with the Lord giving Dave "The New Word" to spread, which Dave really doesn't care to do. and goes on from there in a long meditation on fandom and f anzines. An excellent issue.

OUT OF THE BLUE
Harry Bell and Kevin Williams, c/o Harry Bell, 9 Lincoln St., Gateshead, Tyne &Wear,NE8 4EE,ENGLAND.20 pages quarto,mimeo. Available for the usual.
A finely fannish genzine containing Kevin William's memoirs as an Altar Boy, fannish wargames by Arnie Katz, a hilarious Davinia Langford Society Page,Mike Glicksohn on air travel and a cover and cartoon strip from Harry Bell. The only lack to this issue is a greater presence by Harry Bell.

PARANOIA
Dave Bridges (address above,see ONE-OFF)4 pages mimeo quarto. Available at editor's whim.
Strange issue that claims to be another ONE-OFF. interviews with Ian Maule and Dave Bridges, both written by Bridges.

SCOTTISHE #78 (WINTER,1979)
Ethel Lindsay, 69 Barry Rd., Carnoustie, Angus DD7 7QQ,UK.28 pages A4 mimeo. Available for $1. Twice yearly.
All art is by Arthur (ATom) Thompson, which is worth something in itself. Long pages of book and fanzine reviews, healthy loccol and natterings from the editor. Good source for addresses of British fanzines.

SEACON PROGRAMME BOOK
Graham Charnock,editor. 140 pages A4 offset.
Worth mentonings for the new fiction from Brian Aldiss and Fritz Leiber, the Leiber being an easy Hugo contender.

SFANZINE REVIEW #1
Keith A. Walker, 2 Daisy Bank, Quernmore Rd., Lancaster,Lancs., ENGLAND.4 page A4 mimeo. Available for trade. Quarterly?
Names and addresses of the fanzines received

in August and September of last year. Many british comics and sub-fandomzines not usually listed elsewhere.

SMALL FRIENDLY DOG 17 (DECEMBER 30,1979)
Paul & Cas Skelton, 25 Bowland Close, Offerton, Stockport SK2 5NW ENGLAND. 30 pages A5 mimeo. Available for "Large sums of money" or the usual, or is it editorial whim?

An ever fun fanzine described as having a "diary" format in that Cas & Skel work on this from time to time talking about what's happening and reprinting letters in a pleasent and entertaining mix. A lot of talk about American TV in this ish.

TARDIS VOL 4 NO.5
Editor: Stephen Payne. Address: Jan Nin Vincent-Rudzki, 38 Melrose Ave., Wimbledon Park, London SW19 8BY, ENGLAND. 28 pages digest.offset. Available for membership in the Dr. Who Appreciation Society. Write to the address given for information. Bimonthly.

The clubzine of the DWAS, which is a rather well produced zine and a hodgepodge of material; an interview with one of the supporting characters, a D.W.conreport,2 page comic strip,series previews, retro-spective review,lettercol ,etc. When inquiring about the club you should enclose an International Postal Reply coupon (see your p.o.) in lieu of an SASE.

TARDIS VOL 4 NO.6
(as above. 28 pages.)previews, Jon Pertwee interview and a tour of the BBC studio.

Canada

DREAMSCAPES #11 (JANUARY,1980)
Keith Fenske, 3612 --107 St., Edmonton,Alb., Canada t6j 1b1. 4 pages computer printer,reduced print. Available for various reasons including 25¢.

Keith withdraws DREAMSCAPES from DABAPA because the OE complained it was (at 5 pages for #10) too long. (?) Surreal fiction that tends to be just strange to me, but what do I know, being hopelessly square. Taral calls it "a gem" .

DREAMSCAPES #12 (FEBUARY,1980)
5 pages computer printer, sma-l type.

As above. "Jolly Roger's Skull"

DREAMSCAPES #13 (MARCH,1980)
5 pages computer printer,small type.

Keith talks about his mailing list and the computer printer used to produce his zine, a xerox thingy that does about 30 copies of DREAMSCAPES a mimute in an attractive, readable xerox finish, plus individual mailing covers. Gad, to have something like that to print one's zine.... But can it do color illos? Contents also includes "King of Nothing", "Putrid meets the Mung Monster" and "Catch that bus."

" I HAVE QUITE A LOT TO SAY!"
Victoria Vayne, P O Box 156 Stn D, Toronto, Ont. m6p 3j8 CANADA. 6 pages mimeo. Available for 20¢ and an SASE.

Victoria replies to Gary Farber's one-shot DOES ANYONE HAVE ANYTHING TO SAY, whichdiscussed the staus of the FAAn awards.

THE KEYWORD HERE IS AVENUE(NOVEMBER 12,1979)
Randy Reichardt, 401-35 Saddleback Rd., Edmonton, Alberta, t6j 4m4 CANADA. 4 pages mimeo, Available on editor's whim.

Letter-substitue explaining why he hasn't published WINDING NUMBERS in two years.

LOVES MAKES THE WORLD GO AWRY
FRAN SKENE, 207 West 21th Avenue, Vancouver, B. C., v5y 2E4 CANADA. 4 pages mimeo. Available on editor's whim.

personalzine/letter-substitute.

THE MONTHLY MONTHLY #3 (DECEMBER "1980")
Editor of the month: Michael Hall.Address: c/o Runte, 10957 --88 Ave., Edmonton,Alberta t6g 0y9 CANADA.18 pages mimeo,offset cover. Available for 75¢!$6/year)Checks payable to Robert Runte.also the usual (two copies of trade fanzines,please.) Monthly.

A stylishly designed fanzine with a lengthy review of DREAMSNAKE, a comic strip by David Vereschagin, Bill Beard on movies, Michael Hall on OMNI, a column from James Hall and the loccol

THE MONTHLY MONTHLY #4 (JANUARY,1980)
Editor of the month: Bob Weir. Address: as above. 16 pages mimeo.Cover offset.

Columns by Beard and Barbour, a really dumb parody by Christine Kulyk, and a lettercol.

THE MONTHLY MONTHLY #5 (FEBUARY, 1980)
Editor of the Month: Robert Runte. Address: as before. 18 pages mimeo,offset cover.

Polish fan Wiktor Bukato is interviewed, Jane Starr explains Dr. Who, Beard's column and the loocol.

It's baen denied that Dave Vereschagin does the lay-out of each issue, but his influence is surely felt as TMM continues to be one of the best looking zines being done today. But beyond that it seems like a lot of lost potential. Nothing in here is terribly memorable except Bill Beard's movie reviews, which are so fatuous as to make me swear off movies. Having a different editor each month makes this merely a continuing one-shot.

STARDOCK #4 (FALL,1979)
Jeff Cohen,editor. Address: P O Box 3773 stn C Ottawa,Ont. Canada k1y 4j8. 40 pages digest, offset. Available for $1.25.

Fictionzine published by the Ottawa SF Society. Typeset no less, but only Galad Elflandsson's story impressed me at all.

France

BARROCO-CLEMENTINE #2 (MARCH 17,1979) (?)
Barroco-Clementine, 9, rue Raymond Ducourneau, 33110 LE BOUSCAT, FRANCE. 22 pages A4,mimeo.

French language fanzine. Seems serconish.

New Zealand

NOUMENON #33 (OCT,1979)
Brian Thurogood, Wilma Rd., Ostend, Waiheke Island,Hauraki Gulf,NEW ZEALAND. 28 pages 10 by 7,offset. Available for 10/$12.50 airmail. Sapmple 70¢ seamail.

A clubzine like mixture of news (pro) letters, reviews, plus an index to the last volumn and critique of the MIDDLE EARTH game.

NOUMENON #34 (JANUARY,1980)
(28 pages) Letters, reviews, Jim Barker's "HALF-LIFE" cartoon strip and a long Wellconreport.

TANJENT 8 (MAR/APR//SEPT. 1979)
Greg Hills, see COAs for address. 24 pages digest very reduced type offset. Available for ... says 'see T10. Yes, I'd like to See T10,too.Try $1 or 3 IPReply coupons-

Greg has retyped the previously unreleased T8 into readable, if awfully small print. Lots of letters with some demented in-groupish humor that I didn't always follow. Plus an article on Lord Dunsany and an essay on editing a fanzine that has a lot of good advice.

Norway

ZEALOOK 3 (AUGUST 19,1979)
Ragnar Fyri,Solliveien 37, N1370 ASKER Norway. 14 pages A4 mimeo. Available for the usual.

Interminable diary with fanzine listings.

ZEALOOK 4 (NOVEMBER 17,1979)
(10 pages mimeo.) More diary entries.

Sweden

DO NOT LAUGHT #1
Ahrvid Engholm, Flotviksvagen 39, S-162 40 Vällingby, SWEDEN. 4 pages A4 mimeo. Available for the usual or 3/$1.

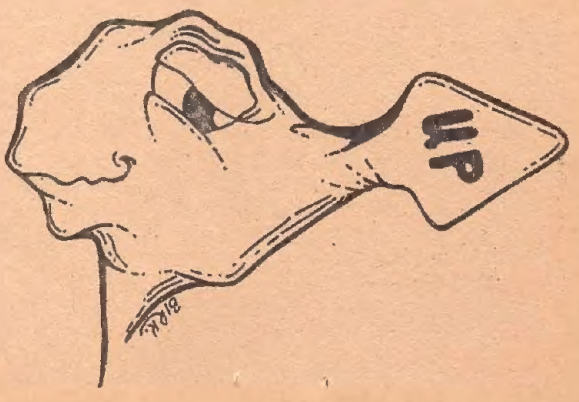
Sort of an intro-zine distributed at Seacon as part of the Scandinavia in '83 bid. This whe whole group of zines was mailed to me in one parcle and as a lot they're haid to take. One gets the feeling that these Scandinavians are awfully darn hard to be fannish fans with references to Roscoe and Sheer in every other paragraph and a lot of adolescent heavy-handed self-mocking. Perhaps its just the problems of writing a zine in a foriegn language (These are all English language zines).

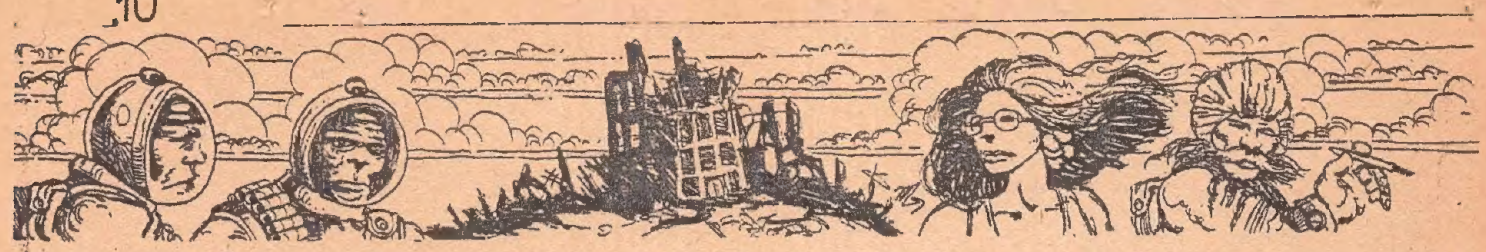
HEADS -- YOU WIN
Worldcon Scandinavia 1983, P O Box 10040, S-220 10 LUND, SWEDEN. 4 pages A4 offset. bidding flyer.

CAPTAIN BRELLIGAN VS THE COSMIC SPACE PLANET
8 pages A4 mimeo. No other credits. One page is an introduction to justly forgotten Swedish SF author Sven Konradsson (a hoax,I think) which is kind of funny. The next 5 pages contains one of his "stories." Repro is putrid. The story is worse.

THE WHEEKLY ADEENTURES
Anders Bellis, Vanadisvagen 13, S-113 46 Stockholm, SWEDEN.and Ahrvid Engholm (address above.) 10 pages A4 Mimeo. Available for1.25 skr. English language edition of what claims to be Sweden's only newszine. This ish contains the program for a small con in honor of Forest Ackerman's visit. Usually in Swedish, I suspect.

ZWIPP #1
Ahrvid Engholm (address above.) 2 pages A4 mimeo. promotion for Scandinavia in '83.





United States

ARECIBO #7 ("JULY,1979)
Darryl Wilkinson, 9800 Gentry, St.Louis, MO 63125. 43 pages ditto, offset cover. Available for the usual or 50¢.

A monthly fanzine that is getting less and less"monthly" as don't we all. ARECIBO is attractively designed and legibly printed, at least in this issue. Contributions are all from the local club. There are book reviews, a column on upcoming movies, a comic strip by Mike Trull (who's pretty good) a number of reviews, including one of "A Flower for Algeron" which the editor was appearing in a stage version at the time" and a healthy lettercol. #7 appeared sometime in August or September of last year and somehow doesn't get reviewed in an earlier WoFan like it should have been.

ARECIBO #8 ("AUGUST,1979)
37 pages ditto, offset cover. 50¢.

The printing this time ranges from fair to poor, tho the lay-out continues to be first-class.There's a conreport and a dialog on the nature of reviewing between John Contini and Tony Trull,responding to J.Owen Hanner's killer-review of BUCK ROGERS. There are a number of reviews, a healthy loccol and a very humorous(at least for this issue) column from Tony Trull. This issue appeared sometime in December of January of this year. ARECIBO is a very promising zine and I hope its editor and staff can continue to publish it.

BAMF! #2 (JANUARY,1980)
Nancy A. Collins, P O Box 735, State University,ARK. 72467. 12 pages mimeo. Available for the usual or 20¢.

A friendly comicszine centering around the various new female characters Marvel has been launching. A refreshing change from the usual semi-pro zines in this field.

BRASSOR 5(SEPT./DEC.1979)
Marty Levine,6201 Markley Hall, Ann Arbor, MI 48109. 40 pages digest xerox. Reduced print. Available for the usual or $1/

An "Art & Fun" issue of this genera-ly well received personalzine. Gary Deindorfer and Scott Means turn in good faan fiction, Marty's "Recreation in the Solipistic Slip-stream" is strange, Don Fitch writes about AmerIndian music and gatherings. Steve Fox sent in a lot of fine art and the letter-hacks hack away.

BSFAN #10 (DECEMBER,1978)
Michael Walsh, editor. For the Baltimore SF Society. Address: BSFAN,Box 686, Baltimore, MD 21203. 24 pages offset. Available for the asking, I presume.

A zine published by a club, rather than a clubzine, which usually contains club business important to the membership. Zines published by a club tend to appear irregularly and infrequently, as is the case here.

Zines published by a club also tend to suffer from having to publish whatever is handed in by the club members. BSFAN has reviews of books and movies, a couple columns and a lettercol. Literate but so-so.

CARTONAGGIO VOL 3 #7 (OCTOBER,1979)
Dr. A.D. Stewart,P O Box 474 MSU, Witchita Falls,TX 76308. 34 pages mimeo. Available for 75¢. Quarterly.

A fanzine devoted to the newspaper comic strip. A mix of original articles and clippings of current strip news.

THE CHATTACON REPORT
Charlie Williams, c/o Lynch, 4207 Davis Ln., Chattanooga,TN 37416. 9 pages mimeo. Available at editor's whim.

Charlie is an excellent artist and a fair wit which makes his conreport in words and pictures a delight to read. Some fanzine editor should make Charlie a regular columnist instead of making him pay to have his conreports printed.

CRITICAL MASS# 8 (JAN-FEB,1980)
Don D'Ammassa, 19 Angell Dr., East Providence, R.I. 02914. 36 pages digest.Offset. Reduced type. Available for $1 (4/$3.75.)Bimonthly.

Book review zine. 70 books covered with an average rating, according to the Gil Gaier PPEN system of 50.9 (Not good,youauthors.) It's depressing to see so many "exorcist books in his list. The reviews are brief but fairly descriptive without giving away the plot.

DEBRIS 5 (JAN.15,1980)
John Boston, 225 Baltic St., Brooklyn,NY 11201. 6 pages offset. Available for an SASE.

John collects bizarre news clippings, like the man who developed a square ear of corn. This issue features a page on recently patented items (an automatic dog washer?)One of the more interesting zines to get.

THE DIAGONAL RELATIONSHIP 12 (JANUARY, 1980)
Arthur D. Hlavaty, 250 Coligni Ave., New Rochelle,NY 10801.16 pages reduced type. Available for $1 or the usual.

A long=and sometimes tedious article about rock and roll dominates this issue, some letters, Arthur's 25 best books of the year and usal illuminati nut cult silliness.

DISCONNECTED & DOUBLE VISION
Editors: Jeff Jones & Ranial Castinado. Address: 11212 Nassau Dr., Albuquerque,NM 87111. 28 pages xerox for Disconnected. 36 pages xerox for D.V. No price or availability given.

Both are collections of student written fan fiction.

DRAWN BLOOD #1 (OCTOBER,1979)
Tony Renner, 3615 E. Doerr, Alton, ILL 62002. 12 pages ditto.

Last copyof the first issue of a rock fanzine, with articles reprinted from SPACE JUNK 9on DEVO) and STARLING.(10 bozos Jim Turner hates.) plus an interview with a local punk musician who makes a great case for euthan=asia for brain damage cases.Tony's looking for material for the next issue.

DYNAZINE 7 (AUGUST/SEPTEMBER,1979)
Eric Scalzi, 8 Palmer Dr., Canton,Mass 02021. 32 pages reduced offset. Available for 75¢.

Eric reviews a number of amateur stripzines (ah-- comic books) plus Marvel's SHOGUN WAR-RIORSand a couple other comics and fanzines. Very much a comics zine, tho #8 promises to be different.

EDITOR'S NOTES
Ben Fulves,25 Parkway, Montclair,NJ 07042. 40 pages digest.Offset. Available for ?

Subtitled "Comments on the Fine Art of Fanzine Publishing. This came with a note that if I didn't have anything good to say, not to say anything, but how can I take seriously a fan who says that ditto is "an eariler and cheaper form of mimeograph." The two are not interchangable. This is a fanzine describing how to go about producing a fanzine. If it sounds a bit like my "Stalking" you're right, and it's interesting to note that Ben started doing a column of publishing notes in his fanzine THE LOOKING GLASS after i began STALKING inWoFan. The material on xerox and offset printing seemed knowledgible but elsewhere this booklet reflects reflects theknowledge of someone not terribly into fandom. As the only booklet of its sort available,it's useful but a more definitive text is needed.

THE EQUALIZER
Written and Illustrated by Kirk Kennedy. 75¢ from Everyman Publishing.

36 pages digest. black & white interiors, 4-color covers.

A Jim Starlingishmixture of bad religion and superhero comics. The art is about average for the undergrounds.

FAN PLUS #1 (JANUARY,1980)
David Pettus, Rte 2,Box 274-B, Loretto,TN 38469. 32 pages offset. two-color covers. typeset. Available for $2. Quarterly.

First issue of a new southern fandom fanzine. Fred Pohl is interviewed,Meade Frierson III introduces and gives a history of southern fandom, Michael Bishop writes faanishly about his lack of a Hugo, Greg Benford talks about using SF to teach physics, the art of Charlie Williams is showcased and loads of books are reviewed. The lay-out is very good especially considering that this is David's first zine. The material is good tho a little unevenly mixed between the scholarly and the fannish. FAN PLUS makes a very promising beginning.

FANTASY #4 (WINTER,1979)
Kathy Hammel & Carol Fisher. Address: P O Box 5157, Sherman Oaks, CA 91413. 36 pages offset. Available for $2. The official publication of the Fantasy Artists Network. Quarterly.

Articles and advice for the fan artist trying to break into professional work.

FAST AND LOOSE #3
Alan Livington Temperance Sanity Fijagh Bostick, 5022 --9th Ave. N.E., Seattle,Wash. 98105. 2 pages mimeo. Available on editor's whim.

Alan, deciding that 4 page fanzines were leading to Nydahl's Disease has vowed to pub only 2 page zines from now on -- weekly. That's what he said the last time,too. Clever faanish writing.

FAST AND LOOSE #3 (MARCH 9,1980)W.T.Pub #22)
4 pages mimeo plus page from WRHN.

That's what it says, "#3" Actually it does sound a lot like the same fanzine as the opening essay again talks about people kidding him about doing a frequent fanzine.A wonderfully faanish letter from Greg Benford redeems thisish.

FUTURE FOCUS #11
Roger Reynolds, 1301 Bernard Ave., Findlay, Ohio 45840. 28 pages offset. Available for $2.50 or the usual. Quarterly.

Roger continues to get better but still has a long way to go. Good material from Gene Wolfe,and Mike Glicksohn. Steve Leigh,Mike Glicksohn,Mary Cowen, Philip Kaveny and Carol Yoder also contribute. "SF: As I see it Historically" needs no further comment.

GALLIFREY CHRONICALES #2 (NOVEMBER,1979)
Steve Johnson, 26026 Newport, Warren,MI 48089. 32 pages offset. Available for $1.25

A Dr. Who fanzine. Articles on the Hartnell era, enimies of the Dr., the Docotr's companions, bookreviews, letters.

GALLIFREY CHRONICLES #3 (JANUARY,1980)
66 pages. Available for $1.25

Article on the second Doctor, the Pertwee era with episode guide,Malcolm Hulke, Elisabeth Sladen, UNIT and the Master. two complete short stories and the second installment of a serial begun in ish #1.D-octor Who seems to becoming the new Star Trek in fandom.

GROGGY STORIES 9 (MARCH,1980)
Eric Mayer & Kathy Malone, 654 Boulevard East, Weehawken,NJ 07087. 21 pages ditto, heckto cover. Available at editor's whim.

Eric's day in court, Kathy's day in court, their move to boring Weehawken and letters. Pleasent, well-done personalzine.

HOLIER THAN THOU #5 (JANUARY,1980)
Marty Cantor, 5263 Riverton Ave. apt #1, North Hollywood,CA 91601. 54 pages mimeo. Available for $1 (4/$3.75) or the usual. Quarterly.

Marty has learned rapidly about good layout. This is a very attractively designed ish. There even some good articles,too. Such as Milt Stevens' parody of BATTLESTAR: GLALACTICA, or Alan Winston's"Famous Weapons" or Sheldon Teitelbaum's review of the great Isreali SF novel, which has to do more with Teitelbaum than with the book Seventh Level . The loccol and Glyer's discussion of life as an IRS auditor are alright but I will be snotty and complain about Richard Lloyd's article about offensive smoking. I don't find anything funny in how to get away with smoking when people who don't like it are around. And even find it more and more loathsome to be around smokers. But what could I expect from the manager of a tobacconist, anti-smoking editorials? A good and well received fanzine, and as Patrick Hayden mentioned about a zine close to *my* heart, to comes out, which is saying a lot.

THE IRON LAW OF BUREAUCRACY BY ALEXIS GILLILAND.
Loompanics Unlimited, P O Box 264 Mason,MI 48854, 112 pages digest,softcover paperback. Available for ?

At two cartoons per page this is one big treasury trove of Gilliland's sharp wit and biting satire. The thought comes to me that this material could easily have appeared in national publications or a syndicated newspaper strip, it's that good, but most of his has appeared in fanzines over the years. I hope more volumes are being prepared.

JANUS 16 (AUTUMN,1979)
Editors:Jan Bogstad & Jeanne Gomoll. Address: Box 1624 Madison,Wisc. 53701. 42 pages offset. Very small type. Available for $2.50 ($6/4) Quarterly.

A zine centering on feminism and science fiction. Chelsea Quinn Yarbro and Jo Clayton are interviewed and several of their books reviewed.(Clayton's and Janet Morris' books are jointly reviewed in "Psionics and Pslaves.") Also reviews of the feminst small press, con reports, movie reviews and a column on incorporation. The interviews and book reviews are excellent.

JOURNEY TO ATLANTIS
Rick McCollum, 1718 Cedar #5, Cincinnati,Ohio 45224. 32 pages digest. Offset. Available for $1.50.

The sort of illustrated story ACE BOOKS ought to be publishing but don't. Here the pictures are part of the story.Drug-user flips out and awakens in Atlantis as bunches of people with names of mythological characters prepare to go to war.

THE LOOKING GLASS#16 (FEBUARY,1980)(WITH STELLAR FANTASY NEWSLETTER #2.)
Ben Fulves, 25 Parkway, Montclair,NJ 07042. 12 pages for TLG and 6 pages for SFN. Available for 40¢. The SFN and THRU BLACK HOLES and,I believe, TLG are publications of the Stellar Fantasy Society and are part of their year's dues, $5.The society can be reached via Michael Rodan, 982 White Oak Rd., Cincinnati,Ohio45245.

Fulves is a master at the use of clip-art for offset print but his contents has always been slight. There's a spot of news, the inevitable STAR TREK review, report on the World Fantasy con,letters zinerevies and the only interesting piece, Linda Bushyager in video recorders. The Newsletter contains the art of some of the members and reviews of some electronic music.

MICHAEL 4 (NOVEMBER,1979)
Mike Bracken, P O Box 387, O'Fallon,ILL 62269. 7 pages mimeo. Available for editor's whim.

Dated November but mailed in Febuary. Mike talks about fandom and fanzines.

THE NORTON NEWSLETTER #3 (DECEMBER ,1979)
Michele Rosenberg, 85-45 130th St., Kew Gardens, NY 11415.8 pages xerox. Available for 50¢ 94/$2).

News of forthcoming Norton books, Norton clubs, people looking for penpals and two articles "Alice's Animals" and "Andre Norton and her sources."

P*S*C*H*I*T*T*E*E
Roger Reynolds,1301 Bernard,Findley, Ohio 45840. 24 pages digest,Offset. Available on Editor's whim.

Apparently something of a Christmas card

to Roger's friends.

P* S* F* Q #3/4 (1978-1979)
Michael Ward, P O Box 1496 Cupertino,CA 95015.52 pages offset, small type. Available for $3

The Pretentitious Science Fiction Quarterly returns after a long absence. Paul Moslander concludes his analysis of the popularity of the Gor novels,Chelsea Quinn Yarbro discusses varieties of suspense plots, a history and bibliography of Donald M. Grant, Publisher,A bibliography of Lancer Conan pbs, several feminst essays and the like. Rather a mixed bag of contributions but the good ones are very good,

QUINAPALUS 4 (DECEMBER,1979)
M.K.Digre, 1902 S.4th Ave., Minneapolis,Minn. 55404. 23 pages mimeo. Available for the usual or $1.

Bozoid humor zine with "The K-Mart that Time forgot by John Barktelt (illos by Ken Flethcer), a review of THE FIFTY WORST FILMS OF ALL TIME, "Revolt of the Vengeful Veggies" a cart-on feature, and the lettercol.

RAZED CONSCIOUSNESS #2 (FEBUARY,1980)
Nancy A. Collins, P O Box 735, State University,AR. 72467. 8 pages mimeo,2 pages offset. Available for two 15¢ stamps or the usual.

I kind of like the cover by Clel Jones, RC is a short personalzine,with a round-robin about android VD, reviews and letters.

RESOLUTION 4
Jackie Causgrove, 3650 Newton #15, Torrance, CA. 90505. 34 pages mimeo. Available for the usual .

Personalzine with some excellant fanzines reviews (half-page in length of better that really get around to talking about how well the fan-ed is doing and what could be done better.),A column from Dave Locke about dividing fans into two categories,conreports and a loccol.

ROCKY MOUNTAIN FAN #2 (FEBUARY,1980)
Fred Cleaver, 811 19th St., Boulder,Colo 80302. 6 pages mimeo. Available for the usual or membership in the Rocky Mountain Fan Federation ($2).

A newsletter to get this regional fandom organized. Clubs in the various states are listed.Regional cons, fanzines and pros are reportred on.

RUNE 58 (NOVEMBER,1979)
Lee Pelton & Carol Kennedy. Mail: Pelton, 2726 Girard Ave. S. #101, Minneapolis,Minn 55408. 37 pages mimeo, 2 pages offset. Available for $50 or the usual.

The fannish genzine. Jeanne Gomoll recounts her trip to Minneapolis("I was a Sercon spy for Madstf."),Dave Wixon discusses the recent novels of Clifford Simek, M.K. Digre wonders on how flys fly,Carol Kennedy responds to Gary Farber's column in WoFan, plus lists dozens of fanzines, several book reviews and the lettercol wind up the issue.

RUNWAY 37 #3 (WINTER 79/80)
Margaret Middleton, P O Box 9911, Little Rock, Ark. 72219. 18 pages mimeo. Available for the usual or 30¢.

Natterings about Margaret's convention, Roc*Kon,book reviews by a number of people, and a story by Nancy Collins about an amazon and an egg that hatchs (not an ALIEN parody, thank god!) A decant little story.

SCIENCE FICTION REVIEW #34 (FEBUARY,1980)
Richard E. Geis,P O Box 11408, Portland,Ore. 97211. 64 pages offset, small print. Available for $1.75. Quarterly.

Gobs of book reviews, not so many letters and a very useful interview with Don A. Wollheim. Also a profile of Ellison, second half of an interview with Charles Sheffield, and O.S.Card reviewing tons of short stories.

SELDON'S PLAN #46 (DECEMBER,1980)
Brian Earl Brown,editor. Address: Wayne Third Foundation, Box 102 SCB, Wayne State University, Detroit,MI 48202. Available for the usual or $1 in stamps.

This was actually typed in the heat of the night last November when it seemed that the club had to have an issue out that term or loss University funding. It's taken till Febuary to actually get the thing out. Ed Zdrojewski talks on the implicatons of SUPERMAN -THE MOVIE,I do a history of the zine, Ed Collins,a local artist, a-pears in a portfolio and the lettercolumn debates the feminist issue of SP done a couple years ago. (30 pages offset, reduced print.)

S F ECHO 26
Edward C. Connor, 1805 N. Gale, Peoria, Ill 61604. 74 pages mimeo. half-legal size. Available for $1 or the usual.

An odd shaped sercon fanzine, 8½ by 7. There's a survey and bibliography of Gene Wolfe, The first part of the results of a poll conducted by Paul Walker, Walt Leibscher explains part of Wagner's RING cycle. Book reivews and Phil Farmer replying to a review of one of his books. This issue is dated December 1977-1978, and is copyrighted 1979. I've been in fandom for 5 years and this is the first issue of SFEcho I've seen. Talk about your near gafiations.

SORCERER'S APPRENTICE #5 (WINTER, 1979)
Editor: Ken St.Andre. Address: P O Box 1467, Scottsdale, AZ 85252. 40 pages offset, color covers. Available for $2.25 (6/$10) (Overseas air $18/6). Quarterly. Make checks payable to Flying Buffalo, Inc.

Primarily a house organ for the publishers of TUNNELS AND TROLLS, and other fantasy role-playing games, but with some fine art work (the cover, their best to date) is really striking, and fiction -- a reprint of Zelazny's first Dilvish story and James E, Coplin's "Redcap". A very professional looking magazine.

SPACE AND TIME 55 (APRIL, 1980)
Gordon Linzner, 138 West 70th St. Apt 4-B, New York, NY 10023. 60 pages digest. Available for $2. Quarterly.

A fiction fanzine with a generally good level of stories. 7 stories in this issue. Sma-l type, you get a lot for your money .

SPACE JUNK #3
Rich Coad, 251 Ashbury St.#4, San Francisco, CA 94117. 32pages mimeo. Available for money or the usual.

I rather like Rich's punkish zine. Kevin Smith relates his Seacon experiences, along with the origins of the Jacqueline Lichtenberg Appreciation Society, Mike Glyer tells of his life "In Women's Underwear." JLAS flyers are reprinted and the letterhacks hack it out. A well-written, shit-kicking little zine.

SPANG BLAH #20 WINTER, 1980)
Jan Howard Finder, P O Box 428 , Latham, NY 12110. 16 pages offset. Reduced type. Available for $2.

Articles by Bob Shaw, John Alderson, Helena Roberts, Annie O'Fann, Marion Zimmer Bradley, and others. Odd mixture of faanish writing and advice to would-be writers.

STARSHIP #38 (SPRING, 1980)
Andrew Porter, P O Box 4175, New York, NY 10017. 56 pages offset. Full color cover. Available for $2.50.

Asimov on his life, profile of Hal Clement, Silverberg's FAPA zines reprinted, Lupoff's Westercon speech, Susan Wood on books, Fred Pohl on books, etc.

STHONDAT #3 (MARCH, 1980)
Eddie Anderson, 401 Circle Dr.West, Los Angeles, CA 90024 (till June 19th.) 24 pages digest offset. reduced type. Available for $1 or the usual.

A personalzine with articles by Dave Prill defending discos right to be different, Burt Libe against rock and roll and Gary Deindorfer on panels at conventions, letters and Eddie's writings finish out this issue.

SYSTEMS #1 (JANUARY, 1980)
Wayne Brenner, 19 Oak Ln., Shalimar, FL 32579. 8 pages offset. Available for the usual or $1.

A monthly genzine it says. Couple filksongs, three Feeghoots, a quiz and natterings.

SYSTEMS #2 (FEBUARY, 1980)
Wayne Brenner, 19 Oak Ln., Shalimar, FLA 32579. 12 pages offset. Available for the ususal.

SYSTEMS #3 (MARCH, 1980)
(12 pages offset.) Monthly.

Wayne has been pretty dependable about being a monthly fanzine. The expense of the offset printing must be killing him. His editorials, fanzine reviews and loccol make up the issues. Not a bad zine but nthing outstanding. Wayne also has the impression '' that I'm married to Jan Brown, which is no end of embarassment to my wife, Denice Hudspeth Brown. Jan Brown is no relation to me, tho she is a fan and lives on a different floor in our apartment building.

TELOS 1 (FEBUARY, 1980)
Teresa & Patrick Nielsen Hayden, 5022 9th Ave.NE, Seattle, Wash. 98105. 27 pages mimeo. Available for the usual.

This has been a -uarter for old fan eds to waken, roll over and pub their ish. This time it's Patrick's firstzine in four years. Long natter from Patrick and Teresa, plus "How to be a Seattle Fan" and a Rotsler portfolio.

TIGHTBEAM #22 (JANUARY, 1980)
Editor; Lynne Holdrom, P O Box 5, Pompton Lakes, NJ 07442. 30 pages mimeo and offset/ Available to N3F members ($6/year to Janice Lamb, Rte 2, Box 272, Heiskill, TN 37754.)

A bimonthly letterzine with a number of lengthy reviews to keep people stimulated. This ish reviews STAR TREK, MOTHERLINES, FLOATING WORLDS, THE PROPHET OF LAMATH & the Dies Irae trilogy. The lettercolumn is very lively. TB is a very enjoyable zine, one of the best being done today.

TIGHTBEAM #23 (MARCH, 1980)
Lynne Holdom, P O Box 5, Pompton Lakes, NJ. 07442. 30 pages mimeo and offset/ Available to members of the N3F.

Reviews of THE BLACK HOLE, SO BRIGHT THE VISION, THE ROAD TO CORLAY, WALL OF SERPENTS, THE DRAGON LORD, DON'T BITE THE SUN, THE SHINING and WYST: ALASTOR 1216, Plus many letters.

THRUST:SF IN REVIEW #14 (WINTER,1980)
D.Douglas Fratz, editor. Address: Thrust Publications, 11919 Barrel Cooper Ct., Reston,VA. 22091. 52 pages offset. Reduced type. Available for $1.95.

Scads of columns by professional writers: Ted White,Michael Bishop,Charles Sheffield, etc., plus book reviews and a lettercol.

TWILIGHT ZINE 33 (JANUARY, 1980)
Warren J. Dew,editor; Address: Jourcomm, MIT SF Society, Room W20-421, 84 Massachusetts Ave., Cambridge, MA 02139. 38 pages mimeo. Cover offset. Available forthe usual.

A club's genzine with a couple lenghty and not too funny satires of other books, reviews and silly club meeting minutes.

UNDULANT FEVER #4
Bruce D.Arthurs,3421 W. Poinsettia, Phoenix, AZ 85029. 10 pages mimeo. Available for the usual.

Personalzine from Bruce. The address is new, and this issue, tho undated, carries a Feb 1 postmark. Natterings about his life, books, some letters.

AGE OF THE UNICORN #6 (FEBUARY,1980)
Michael L. Cook,3318 Wimberg Ave., Evansville, Ind. 47712. 80 pages xerox. Available for 6/$8. Bimonthly. Make checks payable to Cock & McDowell Publications.

An adzine that carries in addition to its ads for old pulps, semi-pro magazines and the like, a great many articles about mystery fiction and pulp writers, reviews, letters, etc. Quite a fascinating magazine if you are at all interested in pulps or mystery fiction and if you are at all a collection, it can be damn near addicting.

WARHOON 28
Richard Bergeron, 1 West 72, New York,NY 10023. 620 pages mimeo,bound in hard covers. Available for $25 and worth every penny.

The leagendary, long in the making complete collection of the writing of Walt Willis. Willis was the writer who established much of what is recognized today as fannish writing and none has done it better than him. Inaddition, there is an appreciation by Bergeron and a biography of Willis by Harry Warner. Not since A WEALTH OF FABLE has there been a publication that belongs in every fans' collection.

WHO NEEDS LIFE? I GET HIGH ON DRUGS.
Tony Cvetko, 5-0 E. Troy, Ferndale, MI 48220. 4 pages mimeo, 2 pages xerox. Available if you're perverted enough.

Tony Cvekto hasn't gafiated, just taken to publishing short little things that challenge the postal codes of moral (and postal) decency. This issue contains a list of sexually releated words. 11 columns worth. Not for the scqueamish.

THE WRETCH TAKES TO WRITING, #3 (JAN.1980)
Cheryl Cline, 1621 Detroit Ave.#23, Concord, CA 94520. 20 pages mimeo. Available for the usual? A porky Prime fanzine.

A punkish fanzine with Rich Coad te-ling outrageous things about the editor,Terry Floyd on the finest little Puck bar in Texas, Editorial chitchat and a loccol- Interestingly different from most fanzines but but not for those who hate punk or music-oriented fanzines.

XENOLITH 3 (DECEMBER 20,1979)
Bill Bowers, 2468 Harrison Ave., Cincinnati, Ohio45211. 38 pages offset. Available for $1.50.or editor's whim.

Spider Robinson interview, Bill Wolfenberger column, Bowers speech and lenghty lettercol. Bill is impeccible as ever and has an interesting and successful layout for the interview but otherwise the lay out seems continuous and the contributions somewhat ingroupish.

YANDRO 249 (JANUARY,1980)
Robert & Juanita Coulson, Rt 3, Hartford City,Ind. 47348. 42 pages mimeo. Available for 75¢ (5/$3.)

Schweitzer, and John & Sandra Miesel do an ad for Famous Anti-Christs school, "Thomas Stratton" "reviews"THE BLACK HOLE & STAR TREK (if that's the word to call it.) Buck reviews scores of books,letters are printed, Buck and Juanita are joined by their son Bruce in doing Columns, etc.

CHANGE OF ADDRESSES

Alpha Centura Communicator,415 Mesilla SE, Albuquerque,N.M. 87108
Anvil, P O Box 57031, Bermingham,Al 35209 (Also Birmingham c;ub's address.)
Bruce D. Arthurs, 3421 W. Poinsettia, Phoenix, AZ 85029
Gerri Balter, 125 Oak Grove #308, Minneapolis,Minn. 55403
Neil Belsky, 1902 -4th Ave. So. #6A, Minneapolis,Minn 55404
Richard Bergeron, 1 West 72nd St., New York,NY 10023
Ruth Berman, 2809 Dewey #120, Norman, Okla. 73069
John D. Berry, 3310 -19th Ave. So., Seattle, Wash. 98144
Rick Brown, 524 Wood St., Johnstown,PA 15902
Nate Bucklin, 1732 webster Ave., Los Angeles, CA 90026
Janet Caruth, 2231 Brentwood Rd. NW, Cleveland, TN 37311
Garvin Claypool, 1441 N. Altadena Dr., Pasadena,CA 91107
K. Cockrum, 309 Allston #16, Boston,Mass 02146
Bob Cohen, 1432- 12th St.#4, Santa Monica, CA 90401
Eli Cohen, 86-04 Grand Ave., Apt #4D, Elmhurst,NY 11373
John Collick, Rm 38, Norwich House, Sussex U., Falmer, Brighton, Sussex, England.
Bruce Coulson & Lori Huff, 2454 Indiana Ave., Columbus, Ohio 43202
Judy Curney, 200 W.27th St., Minneapolis,Minn 55408
Liegh Edmonds & Valma Brown, P O Box 433, Civic Square, Canberra, ACT 2666, Australia
David Emerson & Vera Matich, 1921 Elliot Ave. S., Minneapolis,Minn 55404
Roy Fergyson, P O Box 338, Nedlands, W.A. 6009 Australia.
Ed Finklestein, 17927 Roscoe Blvd. #4, Northridge,CA 91325
(correction) Paul A. Flores 3551 Victory Dr #302-D, Columbus,Ga 31903
FMaki (Anji Valenza) a555 Beachcomber Ct., Boulder,Colo 80301
Steve Fox (till May 25) 301 South 15th St., Philadelphia,PA 19143. afterwards:
5646 Pemberton St., Phila.,Pa 19143.
Ben Fulves, 25 Parkway,Montclair,NJ. 07042
Tom Geddie, 6810 Shady Brook #2114, Dallis,TX 75231
Janice Gelb, Maon Olim Bet Canada Rm #326, Mizrach Talpiot,Jerusalem,Isreal
Steve Glennon, 1512 W28th St.#1,Minneapolis,Minn 55408
William Goodson, EWC Box 1721, 1277 East-West Rd, Honolulu,Hawaii 96848
Jim & Lynn Gosnell, P O Box 693, Pine Lake, GA 30072
Mark Grand, 75 Fairview #1-c, New York,NY 10040
William Gross, 608 Groton St., Dayton,Ohio 45431
Deb Hammer-Johnson, 2 Tyler St., Rome,GA 30161
Margaret Henry & Mark Evens, 1809 Arcadia,Obtez,Ohio 43207 (not a move, PO renumbered
Greg Hills, P O Box 11205, Wellington, New Zealand. (Latest of 3 COAs) (their steet.)
Curtis Hoffman, 3040 Harriet Ave. S., Minneapolis,Minn 55408
Peter Horwath, 1460 Catherine Dr., Berkley,Ca 94702
Gayle Jakubisin,1319 Hickory,Apt 2, Waukigan,Ill 60085
Connie Jeske, 3450 Wayne Ave., Apt #11-K, Bronx, NY 10467
Karen Johnson, 5612 Sheridan Ave. S., Minneapolis,Minn 55410
Ruth Judkowitz, 317 Broadway #A, Venice, CA 90291
Paul Kincaid, 17 Radnor Bridge Rd., Folkestone, Kent,England (no longer 'basement apt.)
Irvin Koch, 2035 Idlewood Rd. #H6,Tucker,GA 37311
Lucille Lattanzi, c/o Colorado Academy, Box 1177, Englewood,Co 80150
Owen K. Laurion, 6101 Central NE,#210, Albuquerque,N.M. 87106
Elizabeth LaVelle, 5612 Sheridan Ave. S.,Minneapolis,Minn 55410
Jacqueline Lichtenberg, 8 Fox Ln., Spring Valley, NY 10977
Mike Lowrey, 1847 N.2nd St., Milwaukee, Wis. 53212
Terry Newcombe, 521-C, Sunnydale Pl., Waterloo,Ont. N2L 4S9 Canada
Joseph Nicholas, Rm 9, St George's Square, Pimilico, London SW 1 ENGLAND
Jim Odbert & Gale Burnick, 343 E.19th St. #7B, Minneapolis,Minn 55404
John D. Owen, 4, Highfield Close,Newport, Pagnell,Bucks., MK 16 9A2 Engalnd
George Paczolt, 420 Bantel St., Johnstown, PA 15905
Alex Pournelle, UCSD- POBox 4427,LaJolla,CA 92037
Patrick A. Price, P O Box 65184, West Des Moines,Ia 50265

Sarah S. Prince,1902-4th Ave.So.#7a,Minneapolis,Minn 55404
Chandra Sargent, 11514 Gothic, Granada Hills, Ca. 91344
Mary H. Schaub, 306 W. Catham St., Apex,NC 27502
Liz Schwarzin, 400 N. Los Robles Ave. #37, Pasadena,Ca 91101
James & Lenora Shull, 30033 Abelia Rd., Canyon County, CA 91351
Joe D. Siclari, 4599 N.W.5th Ave., Boca Raton, FL 33431
A1C Jeffrey A. Siegel, PSC#4 Box 20145 Keeshen AFB,MS 39534
Kevin Smith, 10 Cleves Ct., St Mark's Hill, Surbiton, Surrey KT6 4PS England
Ben & Donna Solon, 245 Elmwood,Evanston, Ill 60202
Phil Stephensen-Payne c/o Systine SA (pty) Ltd., P O Box 3238, Johannesburg,2000
Jacki Stokes, 3140 Emerson Ave.So.#201,Minneapolis,Minn. 55408 South Africa
Roger Sween, 817 - 11th Ave.So., St. Cloud,Minn 56301
David Thayer (phone) (817)- 498-4003
Steve Trout, 12841 Chelsea, Apt 128, Detroit,MI 48213
Jim Turner, 9218 -8th Ave.N.W.,Seattle,Wash. 98117
Ann Weiser, 830 W. Roscoe, Chicago, Ill 60657 (old address but not much publicized.

And All the "M's"

Chris Martón, 620 Maryland #9, Shenandoah, VA. 22849
Marty Massoglia & Sue Hastline, 1337 Berkley Ave. #4, Santa Monica, Ca 90404
Eric Mayer & Kathy Malone, 654 Boulevard East, Weehawken,NJ 07087
Seth McEvoy, 422 E.14th St.#3A, New York,NY 10009
Jim Meadows, P O Box 1227 Pekin,Ill 61554
Steve Miller, 56 Lower Gate Ct., Owings Mills, MD 21117
Summer Mave Miller, 352 Killea, Ft.Wayne,Ind. 46807
John Munn, 12142 Stagg St.,North Hollywood,CA. 90028

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end of COAs.

These COAs were compiled from all the fanzines received and reviewed in this issue plus what COA notices were mailed to me. So in most cases these listings may have been seen before. I present them here as a survice to fan-eds like myself who can never keep ahead of people's coas and need a single listing of everybody's, so they can readily find any names on their mailing lists. And this is being typed late at night which is why it's not making much sense.

* * * * * * * * * * * * * * * * "

WeFan is so late by now that my plans on including a copy of the TAFF ballot has become moot. The election's already over. I've been so busy on this that I didn't have time to vote for either canidate, which at least solves the question of who to vote for. Both men are exceptionally worthy candidates and I hope they'll be able to put Detroit on their tour of the US as unfortunately it looks as if Boston won't be among the cons we'll attend this year. Thus does the economy make hermits of us all.

A DUFF ballot is enclosed tho it'll be tight making it's May 1st deadline.

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A PET PEEVE -- Is anyone besodes myself bothered by the increasing practice and need to clarify one's fannish activity as 'fanzine fandom?' I've noticed a number of people in conversations and written reprots taken to speaking of themselves as fanzine fans as if people wbuldn't know what they were don't if they didn't first explain their interest in fandom. But,Christ, fanzines and letter-correspondence was how fandom started and I still see it as the primary activity of fandom, and not conventions, which are nice, of dressing up in costumes, or watching movies. It seems to me that 'fandom' has become so saturated with fringees, fake-fans and media freaks that real fans are loosing sight of each other and an understanding o of what brought them into fandom in the first place.*sigh* That's my pet peeve what's yours?

"The More Things Change..." —Gary Farber

Mike Bracken
November 18,1979

Gary,

Coming under seperate cover is a copy of KNIGHTS 21. You probably won't like the issue, but I urge you to read the editorial. I have asked Brian Earl Brown to reprint it in WoFan as a "rebuttal" to your review. It is, or will be, my "public" response to your comments, just as Karin's letter was her "public" response to your comments.

In the meantime: KNIGHTS has been reviewed many times over the past six years. It has received reviews that were both good and bad, and only once before have I ever been enraged at a reviewer. (David Emerson in RUNE on KNIGHTS 13:" Once a crudzine, always a crudzine.") As best I can remember I have never previously sent a letter DNO/DNP, but then no one has enraged me as much as you did.

In your review you fail the test of accuracy. If the majority of your facts are incorrect, who will believe your conclusions? I wouldn't, even if this were a review of someone else's fanzine. And when you do make conclusions, you take them to extremes. Example:"... it (KNIGHTS) has influenced no one..." While KNIGHTS certainly isn't the most influential fanzine around, it *has* influenced at least a handful of fans. In your review a more accurate conclusion would be that "it has influenced very few..."

There are other examples, of course, but I haven't a lot of time.

Your "tone" of voice throughout the entire review is a derogatory one, and that helped set me off. It is like you sat down and said to yourself "I'm gonna *burn* Mike/KNIGHTS." Example: "I guess most fans aren't bright enough to tell two dissimilar styles apart when they're only seperated by 4½ inches of white space. Obviously Mike thinks so." And, "I wonder if he genuflected before working on each issue." Again, there are more examples. You could have made your point *much* more effectively if you dropped the derogatory "tone."

B asically, I do not expect KNIGHTS to be remembered at some time 20 years in the future. But then I've never seen HYPHEN, QUANDRY, etc., and so they have no influence on what I do. In fact, I remember very,very few of the fanzines I first received when I entered fandom six years ago. And then I don't remember those for their letter columns or their "famous articles". I remember them for their general readability: in other words, their layout was clean, their printing sharp, their grammar good, their proofreading good, their artwork of high quality,etc.

My main concern at the moment is to publish a fanzine of that nature. I'd like KNIGHTS to be one of those fanzines that gets moved to the top of the "to read" pile when it comes out. I want people to look forward to it because it has nice artwork, printing, layout, and articles. If the people who read KNIGHTS can be entertained for a few minutes, learn something new, and not be forced to fight against poor layout and poor printing, I'll be happy. And I seem to be doing that already.

Also, I can't think of anyone currently active in fandom who I will listen to when layout and design is discussed. Most fanzine publishers have an amateur's background in the subject (though some are quite good). I work in the printing and publishing industry. I was production manager for SCENE MAGAZINE, asst Production Manager for ARTS & LEISURE magazine, in charge of layout & Design for SPORTS & SPOTS magazine, Production Manager for THE DAILY ALESTLE (a newspaper), and in my current job have worked on two daily newspapers, a handful of monthly magazines, a few quarterlies, and have worked on advertising paste-ups for Ralston Purina, Anheuser Busch, Revere Ware, etc.,etc.,etc. I've done *minor* work in ROLLING STONE and SPRTING NEWS.

If you had qualifications like that, or if you could show me by example of your work that you know something about layout, then I might be willing yo listen to you. In that respect, probably only Victoria Vayne could get me to listen to what she has to say.

And, because of what I do for a living, KNIGHTS might actually be considered slumming. I am *not* doing anything fancy or complicated with it, nor am I doing anything overly expensive. I spend too many hours every day with fancy stuff. It's nice to be simple for a change.

In terms of most *fanzines*, however, KNIGHTS is obviously better in terms of layout, spelling, artwork, etc.,etc. That does *not* mean KNIGHTS will appeal to everyone, and I do not expect that it ever will.

So it goes.

And maybe someday we can sit around at a con and have a grand old time. I don't usually stay angry for very long. Once I've let it out, it usually stays away *unless* I'm provoked again.

Gary Farber
November 24,1979

Mike,

Thank you very much for the new KNIGHTS. Truly, it is not my fave rave of fanzines, but I appreciate your generosity in sending it to me. I was also pleased to receive your letter and to note that we were now talking to each other. Thank you.

I *am* sorry I enraged you, as that was not my intent. I freely admit that my sarcasm occassionally runs away with me, and that this is definitely not the most effective way of communicating to a single person. On the other hand, you should be pleased you've never been reviewed by Greg Pickersgill, or Joe Nicholas, or Alan Dorey, or D. West, or any other of the Rat fans in Britain.

No, though, I didn't set down to "burn" KNIGHTS or you, in any way,what you should

understand is that I *did* sit down to do fanzine *criticism* in the tradition of Greg Benford, Terry Carr, Arnie Katz, Ted White, somewhat of the Ratfans, and other well-known fanzine critics of the past. The point of this (other than for my own amusement) is to impart something of my feelings and knowledge of what fanzines can best be to other people. I attempt to make a general point that needs making while using a fairly current fanzine to illustrate it. If TITLE were still around, I'd have a long essay on what I thought was wrong with it, but at this point it's beating a dead horse. Anyway, I am criticizing with the intent of helping, not burning.

This however, gets down a basic point, if I'm not mistaken. As far as I can see one of the things going on is that we have rather different ideas of what fanzines are for, and we are working out of different traditions.

You say "I can't think of anyone currently active in fandom who I will listen to when layout and design is discussed." I will nitpick that there are probably things you could pick up on the subject from Ted White and Andy Porter, and maybe Bill Bowers, and probably several others, but no matter. I will grant your point. I will not contend I know more about magazine layout than you do. You are almost surely right in believing that you know more than I about professional magazine layout. A key word here is "professional". If I will grant your credentials in pro work as having meaning perhaps you will grant my credentials in fanzines as having some meaning. I own a fanzine collection with uncounted thousands, and perhaps ten thousands of fanzines from the past 50 years. I have read tens of thousands more. I'm reasonably sure that I know more about fanzines than Mike Bracken.

Now you say how you've"never seen HYPHEN, QUANDRY, etc.," and that you remember very few of the fanzines from when you entered fandom. Now I have a facile explaination for this which *is* facile, yet I believe has some truth in it anyway. You don't remember much of those fanzines because most of them were *crap*. In fact, most of the fanzines you've *seen* are crap. But more importantly, and less emotionally loaded, you are not familiar with the basic fannish tradition that I'm operating out of. You're working, as best as I can see, sort of in the footsteps of the late OUTWORLDS, SFR, and other magazines which were trying to pick up "subscribers." I remember being stunned by an "ad" you had in an earliler KNIGHTS about how people should consider KNIGHTS instead of the above mentioned zines. Now, this is a really different perspective than the one I have. I can't conceive of someone taking one fanzine "over" another, and I don't know *anyone* who does, although there are some people like that. But in the fandom I operate in, fanzines don't *compete* with each other. I get loads of fanzines in the mail, as do you, I'm sure. Do you take one instead of another? Do you actually *subscribe* to any fanzines? I haven't paid money for a fanzine in at least 6 years and probably never will, barring special charities.

So far as I'm concerned, fanzines are meant for casual amusement, and occassionally succeed in something more. What they provide best and what I take the most enjoyment from is what I can't get elsewhere: humor and anecdotes about fandom. I can't find that elsewhere, in the NEW YORKER say, or SCIENTIFIC AMERICAN, or anywhere else. After that, I like the interplay of personalities; hearing from my friends; the occassional serious essay or article on a serious subject; a good discussion and even a good piece on SF now and again. But, if I wanted to read fiction, I'll get it from the library or bookstore. If I want to find out more about a subject, I'll research it in the same places. There are excellant, insightful serious discussions in fanzines of history, philiosophy, good books, etc. WARHOON, HABBAKUK, HITCHHIKE, the Vanguard Amateur Press Association, FAPA's brain trust have all been responsible for publishing excellant examples of it. But, intelligent, thoughtful commentary on a subject is far and away the haphazard exception to the rule in fandom.

I'm unusually interested in hearing what a specific person I respect has to say about a subject inafanzine. But in the abstract, fanzines are obviously not the place to *go* to get that sort of thing. Anybody who takes the old adage "All knowledge is contained in fanzines" seriously is a fool. Even on science fiction, most fanzine commentary is repetitive, superficial and incompetent.

The above, however, is mostly just my personal opinion and preference. A bit more objectively and allied to the above is the fact that *fanzines do not serve the same purposes as magazines*. Fanzines are tiny circulation (anything under 10,000) personal publications. People get them because they like them, or because they've sent to them. Almsot no fan subscribes to the fanzines they receive. They loc them, trade for them, or simply are sent them. Certainly one fanzine doesn't compete with another in any way. No one takes MOTA over FILE 770, say. The fact is that fanzines do not compete for readers. As a corallary, I find your concept of magazine layout unnecessary at best to fanzines. No one will put down a fanzine because they haven't had their eye caught by a "grabber." They will either enjoy it because it is interesting or they will throw it away. While layout can be a fun thing to play with, that is all I can see it as, beyond the bottom line of achieving legibility and clarity. Handsome appearence is nice, and l-oking impresive can be nice gravy, but a meal that is all gravy is awfully thin.

So I'm not criticizing your ability at magazine layout. I'm criticizing the applicability of your knowledge to fanzine design. As to KNIGHTS' "influence": you were the one who asked after KNIGHT'S "place in fanhistory." The fanzines that are remembered as "successful" are those that developed a circle of intensely loyal readers who were

pleased at what the zine was giving them. This was the place to be at for them.These fanzines were the places to be published. They were the focal points for a distinct group. What goes into making a focal point fanzine is something I prefer to leave for another column, but the loyalty of its readers is paramont. Donn Brazier had a focal point with TITLE -- one that I feel was badly flawed by a format that made the zine almost inherently superficial, but it was successful for its readership to no end. A focal point is easily recognizable by its frequency, popularity, the enthusiasm of its circle, the immediate spawn of hanger-on fanzines and imitators, its repeating letterhacks, and its general influence. The time is long past for the zine that encompasses "all fandom", but fanzines may still be focal points for a circle, and KNIGHTS is not one.

Does this make things clearer for you? I find it a sad comment on fandom that you remember few of the fanzines you got 6 years ago, and that you remember no letter column discussions or "famous articles". I agree that it shows in your work. You are interestedin what you say : good proofreading, good grammar, clean layout, sharp printing, good artwork. I am interesting in personalities, good writing, and being memorably entertained. These are not incompatible goals. However, our priorities show. That remains my final commentary on KNIGHTS.

Letters

RICHARD W. MOSKOWITZ
FEB. 4,1980

AS A SUBSCRIBER, I'D LIKE TO GET OFF MY CHEST THAT WHICH IS A REAL PUZZLE TO ME. I WAS GOING TO SEND YOU MY "FANZINE" UNTIL I FOUND OUT THAT *The Locked Room* WHICH I PUBLISH BIMONTHLY IS NOT BY YOUR DEFINITION A FANZINE. PERHAPS IT IS TIME THAT YOU EXPLAIN YOUR DEFINITION OF "FANZINE" INCLUDING THE WORD'S ORIGIN AND ITS PRESENT STATUS. IN THE EVENT THAT YOU DON'T ALREADY KNOW IT, THE FANS OF MYSTERIES HAVE THEIR OWN APA, CALLED D_PA-EM AND IT IS CURRENTLY AT ITS MAXIMUM NUMBER OF CONTRIBUTORS, ALTHOUGH THIS MAY CHANGE, AND WE CALL OUR ENTRIES "FANZINES."

YOURS TRUELY IS A CONTRIBUTOR TO THE DAPA -EM PUBLICATION AND CONSIDER HIS MYSTERY-RELATED FANZINE-PERSONALZINE,OR WHATEVER YOU WISH TO CALL IT, A MYSTERY FANZINE. (110 DUNROVIN LN., ROCHESTER,NY 14618)

"Fanzine" is a contraction of "fan magazine". The word was probably first coined by an SF fan to denote their amateur publications. I doubt that professional fan magazines like *Photoplay* were ever called fanzines and other fandoms -- like mystery fandom, movie fandom, music fandom -- I doubt were as developed as SF fandom was in the 40's. So when I think of "Fanzine" I think of a geneera-ly-available, amateur publication of an SF fan. And call zines that are part of an Amateur Press Association -- apazines.

When I started WoFan I hadn't realized how extensive amateur publishing was and the number of hobby areas covered by them. I figured only science fiction fandom did crazy things like publish fanzines. When I realized how many "fanzines" there were from all the different fandoms I had two alternatives. 1) I could review everything that came in and hoped that not too many would, or 2) limit WoFan to just SF fanzines. The latter I felt, made more sense.

Still it does make sense to mention the other fandoms that exist, so perhaps I should offer from time to time brief listing of fanzines from other fandoms, so if anyone is interested in preparing a short (say, 2 page) survey of mystery fanzines, or music, comics,etc. please contact me and we'll work out details.

BARB FENICK
1792 SUNNY SLOPE,
ST.PAUL,MN 55116

I DO A BEATLES FANZINE M-SELF SO IF YOU KNOW ANY BEATLES FANATICS SEND 'EM MY WAY.

MARTIN HORVAT
562 NORTH 1ST AVE., STAYTON,ORE. 97383

Is the librarian for the National Amateur Press Association, the first, I believe of the amateur press associations. He's looking for SF material (and members if I know recr uiters). If you want your fanzine preserved for posterity drop him a line at the above address.

{{ a letter dated December 4,1979,but received in mid-Fenuary, announced that Mike Bracken was discontinuing his fanzine KNIGHTS after the next issue. No reason was given for his action. Mike simply said KNIGHTS was no longer "Viable." While I know all too well the involvement of time and money in publishing a fanzine

I'm sorry to see KNIGHTS go. It was one of the better zines and I certainly hope that Mike's decision wasn't a reaction to anything said in this magazine.

{{Delayed from the last issue is Marty Canter's reply to Gary Farber's column in WoFan #11/12 (which is still available for those of you who just came in....)}

MARTY CANTOR
(ADDRESS:SEE REVIEW OF HOLIER THAN THOU)

I AM GLAD TO SEE WOFAN ADDING A LETTER-COL AS THIS GIVES ME AN OPPORTUNITY TO PUBLICALLY REBUT SOME MISTAKES IN GARY FARBER'S REVIEW OF HHT IN THE SAME PUBLICATION IN WHICH SAID MISTAKES WERE PUBBED.

I WILL NOT TAKE GARY TO TASK FOR HIS NEGATIVE REVIEW OF HHT#2 -- HIS OPINIONS ARE HIS OWN, AND HE HAS EVERY RIGHT TO MAKE THEM KNOW. FOR THAT MATTER, I JUST MIGHT AGREE WITH SOME OF HIS VIEWS ON HHT#2. WHAT BOTHERS ME(PRIMARILY) IS THAT GARY HAS NOT READ SOME OF HHT#2 AS CAREFULLY AS HE SHOULD HAVE READ IT; AND WHEN HE ACCUSES ME OF °IRRITATINGLY INTERRUPTING° ALAN WINSTON'S ARTICLE WITH PAGE CORRECTIONS HE IS MISLEADING THE READER. AFTER I FINISHED PRINTING HTT#2 I SUDDENLY DISCOVERED, TO MY HORROR, THAT I HAD INADVERTANTLY LEFT OUT THE FINAL PARAGRAPHS OF ALAN'S ARTICLE. THE OBVIOUS SOLUTION WAS THE QUICK PRINTING OF ANOTHER PAGE WITH THE OMITTED MATERIAL. THIS WAS PAGE 12ß1/2, PLACED IMMEDIATELY AFTER PAGE 12 (WHICH IS THE PAGE ON WHICH I HAD MISENDED ALAN'S ARTICLE). I TOOK THE OPPORTUNITY OF USING THE EXTRA SPACE ON THE INSERTED PAGE TO EXPLAIN BOTH ITS REASON FOR EXISTENCE AND TO EXPLAIN A FEW OTHER PRINTING ERRORS IN THE ZINE. HAD I NOT FORGOTTEN TO PROPERLY END ALAN'S ARTICLE I WOULD NOT HAVE PUT IN THE °IRRITATINGLY INTERRUPTING' PAGE *GRUMP*

GARY ALSO TAKES ME TO TASK FOR NOT PROPERLY SEPERATING THE ARTICLES IN HTT#2. TO THAT I PLEAD GUILTY WITH THE FOLLOWING EXPLAINATION. AT THE TIME THAT I PUBBED #2 I HAD NOT YET ACQUIRED ANY LETTERING GUIDES (WHICH ARE HARD TO GET ANYWAY AS I HAVE HEARD THAT THEY ARE NO LONGER BEING MADE). SO I TYPED THE ARTICLE TITLES IN CAPITAL LETTERS ON MY 30 PLUS YEAR OLD MANUAL SMITH-CORONA TYPER. I HAVE SINCE SCRAPED UP ENOUGH MONEY TO ACQUIRE SOME LETTERING GUIDES

((Lettering guides can be found in most any office or art supply store. They are still being made,since architecs used then frequently. Also most mimeo dealers will offer them,too, at outrageous prices.

((However, letteringguides aren't necessary since one can set off an article adequately with a little judicious use of white space, which was something you weren't doing in HTT#2. You were running one article right after another. At the least you should have left three or four lines of space between the end of one article and the beginning of the next so people would see that one isn't simply the continuation of another. Or you could have begun each article at the top of a page and filling in any empty space at the bottum of the last page of the article with either art or editorial blather.

((The typical feature of apazines is this tendency to go from one item to the next without any sort of break, wasting not a speck of white space for graphic clarity. In this respect I think Gary was right in saying that HTT#2 looked like an apazine. Yiur more recent issues have shown a much better appreciation and handling of graphics to imprive clarity and readability of the text.))

PLEASE NOTE THAT I AM NOT ARGUING WITH GARY IN HIS SUBJECTIVE JUDGEMENTS ON THE CONTENTS OF HTT#2, THOUGH ONE COULD WISH THAT HE WOULD MORE CLEARLY LABEL THAT WHICH HE IS JUDGING SUBJECTIVELY AND THAT WHICH HE IS LABELING OBJECTIVELY. *SIGH* AS A FORMER REVIEWER/CRITIC I KNOW THE PROBLEMS INVOLVED.

LET ME PASS ALONG SOME TIPS ABOUT WRINKING PROBLEMS WITH STENCILS. I HAVE FOUND THAT SCOTCH BRAND °MAGIC° TAPE WORKS WONDERS WITH STENCILS. °MAGIC° TAPE WILL HOLD AN ILLO THAT IS BEGINNING TO SLIP. ONE CAN ALSO MAKE 'PERMANENT' THE WRINKLES THAT FORM AROUND PASTED-IN ILLOS AFTER THE STENCIL HAS BEEN PUT ONTO THE MACHINE. WHAT THIS DOES (IF IT IS DONE PROPERLY) IS TO KEEP THE WRINKLES FROM EXPANDING ANY FURTHER. IT IS ALSO GREAT FOR THOSE WRINKLES THAT BEGIN FORMING AT THE EDGES OF STENCILS. IF ONE CAREFULLY PRESSES DOWN THE BEGINNING WRINKLE (RATHER THAN TRYING TO ELIMINATE IT AND FINDING IT AGAIN A-PEARING AFTER MORE TURNS OF THE CRANK) AND THEN COMPLETELY COVERING THE BEGINNING WRINKLE WITH °MAGIC° TAPE, THE WRINKLE WILL NOT GROW LARGER AS THE PRINT RUN CONTINUES.

IN MY CONTINUING EXPERIMENTATION WITH THE USE OF °MAGIC° TAPE I HAVE FOUND IT BETTER THAN CORFLU IN CERTAIN OTHER PROBLEMS. EXAMPLE: SOMETIMES EVEN GOOD STENCILS HAVE BLEMISHES HERE AND THERE. AND THEY PRINT DOTS, LINES AND OTHER MARKS ON THE SHEET OF PAPER YOU'RE PRINTING. UNLESS ONE WANTS TO GO TO THE HORRENDOUSLY MESSY (AND POSSIBLE WRINKLE PRODUCING AND BAD REPRO PRODUCING PROCESS OF REMOVING THE STENCIL FROM THE MACHINE SO THE THE STENCIL CAN BE HELD UP TO THE LIGHT TO FIND THE FLAW, ABOUT THE ONLY THING I FOUND TO CURE THIS PROBLEM (BEFORE °MAGIC° TAPE) WAS TO DAB LARGE AMOUNTS OF CORFLU IN THE USSPECTED AREA. APPLICATION OF WIDE SWATCHES OF °MAGIC° TAPE IN THE AREA OF THE PROBLEM QUICKLY SOLVES THE PROBLEM. °MAGIC°TAPE DOES NOT SLIP NOR SLIDE ON AN INKY STENCIL, AND IT WILL SEAL HOLES.

ONE OTHER PRINTING TIP. I HAVE FOUND THAT USING ESTETNER #519 INK WITH GESTETNER#4 PAPER ALLOWS ME TO HAND CRANK MY MACHINE AS FAST AS I WANT WITH NO OFFSETTING -- IF I FIRST CHILL THE INK IN THE REFRIGERATOR. WHEN I HAVE MANY DIFFERENT PAGES TO RUN ON THE SAME EVENING, I ALTERNATE TUBES OF INK IN THE REFIGERATOR TO KEEP THE INK CHILLED. AS THIS METHOD MEANS THAT I NEED NOT SLIP-SHEET TO GET GOOD REPRO, THIS REA-LY SPEEDS UP THE TEDIOUS JOB OF PRINTING. I CAN HAND-CRANK MY MACHINE SO FAST THAT I HAVE TO HOLD THE MACHINE WITH MY OTHER HAND SO THAT IT DOES NOT JUMP ACROSS THE TABLE. (MY MACHINE IS A GESTETNER 300T.)

((I've never had trouble with a stencil wrinkling after I got it on the machine, so I suppose part of your trouble comes from the speed with which you print or the physical condition of your mimeo. I've had pretty good luck printing ditto-like paper with room-temperture ink with the mimeo set on its high speed (it being an electric.) And this being with Mishek's mimeo ink,too. I suspect speed and keeping the screen slightly underinked has as much to do with a lack of offsetting as chilling the ink.

((I've usually found the leaks on a stencil by rolling the suspected area to the top roller and sighting across the stencil for glistening dots of ink.))

JOSEPH NICHOLAS
ROOM 9
94 ST.GEORGE'S SQUARE, PIMLICO,LONDON SW1
ENGLAND.
JANUARY 22,1980

I MIGHT AS WELL TELL YOU NOW THAT I HAVE SOME FAIRLY HARSH THINGS TO SAY ABOUT THE STYLE OF FANZINE REVIEWING ADOPTED BY YOURSELF AND TARAL WAYNE MACDONALD ((*in his forthcoming review column in ich Coad's SPACE JUNK*)) -- AND PRAISE FOR GARY FARBER'S DESTRUCTION OF MIKE BRACKEN'S KNIGHTS. I'M GLAD HE'S SPARKED OFF SOME CONTROVERSY; US FANDOM WOULD APPEAR TO NEED MORE LIKE HIM TO SHAKE IT FROM LETHARGY. WHO KNOWS? YOU MAY BE ON THE THRESHOLD OF A REVOLUTION AKIN TO THAT WHICH OCCURED HERE IN THE EARLY SEVENTIES, SO GET DOWN AND GET NASTY AND SEE WHAT RESULTS. THE HELL WITH PANDERING TO FRAGILE EGOS! STICK IT TO THE SODS WITH EVERYTHING YOU'VE GOT!

RESPONSE TO ANOTHER BLOODY FANZINE HAS BEEN CONSPICUOUS BY ITS ABSENSE.....

((I couldn't resist quoting that last line Joseph because it seems to make something of a defence for the "neutral" tone used by __ ral and myself and others. Response to your fanzine, with all its piss and vinegar and sticking it to the sods has been minimal, possibly because people don't take your fanzine reviews seriously anymore. And why don't they? Because you say the same things over and again. A sort of automatic nastiness to anything that comes along. In fact at times it sounds more like a game -- how nasty can I get this time -- without real regard for what the editor has really done or is trying to do. Killer reviews are fun to do, but I think one benifits more with balanced reviews that mention both strenghts and weakness to a fanzine. In my case,tho, I haven't the time ot space to write lengthy reviews to every fanzine received, and see my function as more a clearinghouse pointing out what is out there rather than reproving the inept zine.))

Joseph Nicholas
(same address)
Febuary 28,1980

Mike and Kerin Bracken's response to Gary Farber's criticism of KNIGHTS 21 in WEFAN 11/12 is predictably whinning and tedious -- and it is in fact very noticeable that they don't really respond to them at all, but instead devote their time to a long winded and untimately pointless dissertation upon the art of graphic design, presumably in the less-than-realistic hope that a litany of technical terms will serve to divert attention from the shortcomings already previously itemized. It is in any case a mistake to respond to criticism -- particularly in so hurt and aggrieved a tone as they employed, one more likely to send its readers into fits of laughter than anything else -- since to do so automatically lays those being criticized open to further charges; charges mainly concerned with, as is usually inherent in such replies, their attempt to cover up or explain away their faults. (I know that in the past I myself have been guilty of so responding to my critics, but I learned my lesson very quickly.) "It is sad that fanzine readers and reviewers fail to understand what it takes to publish a fanzine that is appealing not only to the eye, but to the intellect as well. Many fanzines have appeared over the years that were filled with well-written,entertaining articles, and many have appeared that were models of graphic excellence. Few, in my mind, have accomplished both at the same time. It takes a solid combination background in editing and "Magazine" design to publish the very best of fanzines. It takes a combination background that few fan editors have." (Christ, is that syntax real? A ten-year-old would turn away in disgust.) Oh, it's priceless, just pris price-less. I think I'll frame it and hang it on the wall.

But then what is Gary himself doing responding to Bracken's "counterblast"? Good God above, a critic isn't supposed to explain his criticism in footnote after postscript after letter after addendum; criticism should be self-justifying, should explain themselves in themselves, shouldstand alone, should be -- in Chris Priet's(appropriate) word -- autonomous. And to provide the sort of cringing apologia that he has clearly felt called upon to do is the most heinous crime of all; it does nothing for the original criticism but degrade and destroy its impact and validity beyond all hope of recovery. After all, what the hell is the point of criticising something if you're going to creep around and say you're sorry for it later? Goddammit,-critics are supposed to be arrogent sons-of-bitches, true only to their own principles and beliefs and fuck everyone else's. Now get back in there and shaft it to the bastards,Gary!--

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Booksellers

FANTASY ARCHIVES, 71 Eighth Ave., New York, NY 10014. Catalog #24. "Fine books-old and rare" a 62 page digest sized booklet. Wide selection.

Fantasy Publishing Co.,Inc., 1855 West Main St., Alhambra, CA 91801. Various books and old magazines being offered for sale. Reasonable prices.

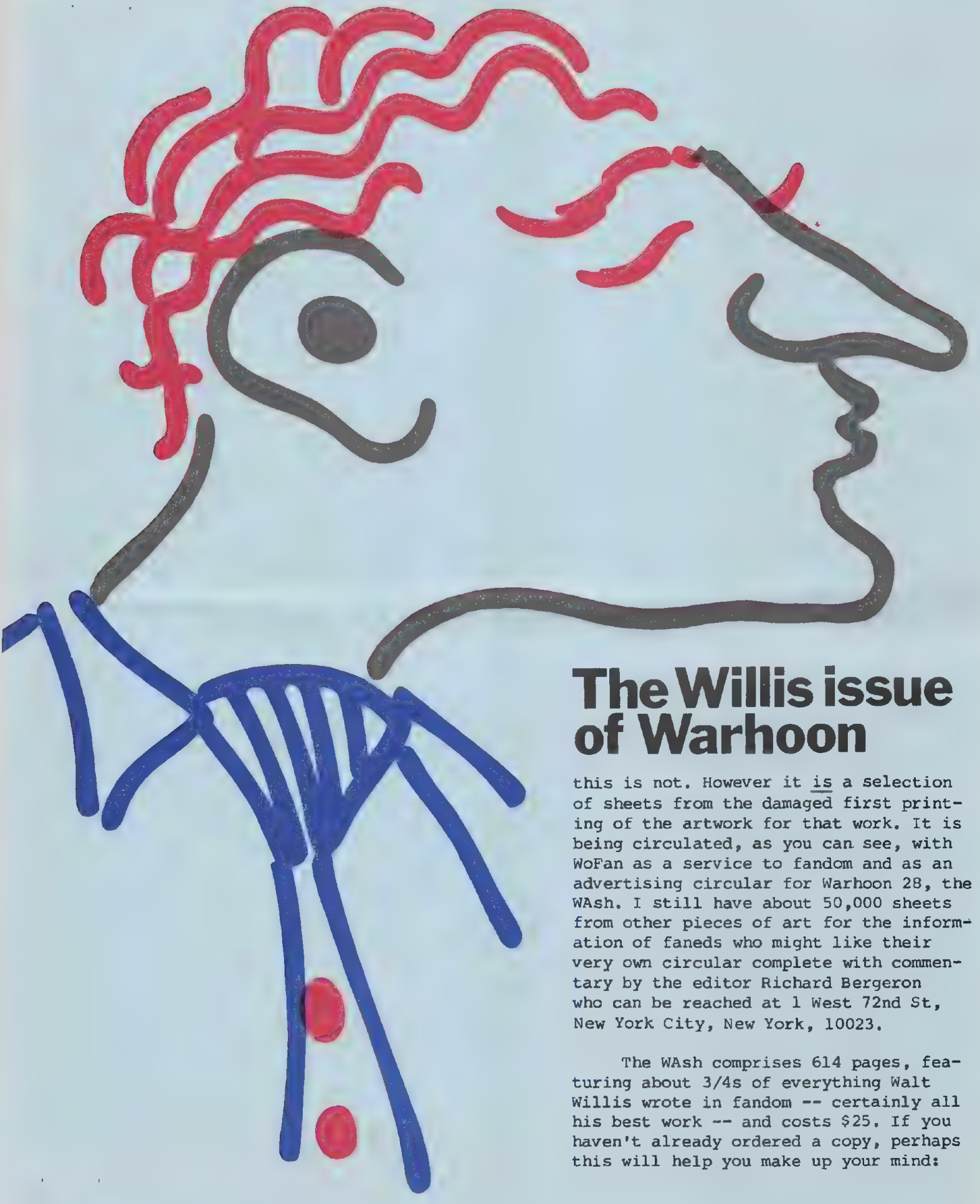
Fictioneer Books,Ltd., Screamer Mountain, Clayton,Georgia 30525. Small publisher with several items of quality printed SF and comics related material.

William & Patricia Lyles, 77 High Street, Greenfield,MA 01301. List #8 . 8 legal size pages. SF and mysteries.

Paul Maita, 8817 Carleah, Des Plaines,ILL 60016. List #111 . 187 numbered items. Good selection reasonable prices.

Nostalgia Books, P O Box 1442, Guelph,Ont. Canada N1H 6N9. A catalog of Ace Books. Series "D","F","G" and "M".

The Silver Door,P O Box 3208, Redondo Beach, CA 90277. Catalogue #2. Mystery stories.



The Willis issue of Warhoon

this is not. However it is a selection of sheets from the damaged first printing of the artwork for that work. It is being circulated, as you can see, with WoFan as a service to fandom and as an advertising circular for Warhoon 28, the WAsh. I still have about 50,000 sheets from other pieces of art for the information of faneds who might like their very own circular complete with commentary by the editor Richard Bergeron who can be reached at 1 West 72nd St, New York City, New York, 10023.

The WAsh comprises 614 pages, featuring about 3/4s of everything Walt Willis wrote in fandom -- certainly all his best work -- and costs $25. If you haven't already ordered a copy, perhaps this will help you make up your mind:

Notes on the WAsh:

A 614 page fanzine doesn't happen overnight as those of you who tried to produce one have already discovered. It happens by bits and degrees and in the case of a publication devoted to the work of Walt Willis one day you realize you are creating a retrospective collection of an entire life and that it must be organized chronologically and must contain all the important works that contributed to our total impression of the man. Thus page 302 and, again, page 557: heady numbers to conjure for one who is among the laziest fan editors who ever fled from a stylus. And then when you realize where you're heading you know that you can't have 600 pages of solid text and you begin to wonder where you'll find enough artwork to give the book some kind of flow and pace. I opted for a combination of original art and reprints. I had ideas for some of the articles already but I knew that in 25 years of fanzines there were wonderful sketches that had been buried and forgotten that would be perfect for many of the Willis items I was using. Since this was now a historical survey contemporaneous material was sought and found in my fanzine collection.

The drawing on the other side of this sheet is by Arthur ATom Thomson -- one of the all-time great fan artists and the man who embellished so many issues of Hyphen with his genteel pictoral wit. It is a character study of Willis -- totally unlike any other drawing of Walt that Arthur ever attempted and the least fantastic. And, I suspect, totally unpremeditated: I found it on a page in The ATom Anthology, the huge compendium of ATom artwork published by Ella Parker in the 60s or late 50s (it has no date, so this is a guess). It was almost completely buried in one of those Hieronymous BoSh panoramas of fandom that Art renders so effortlessly and, on the page, measured about 3/4" high. Well, I immediately recognized the Willis I remembered from Chicago in 1952 and in photographs in fanzines since then. This was one of the great character studies ATom ever did just hidden in a page of fan-types that were mostly all cartoons as opposed to the very different content which had apparently spontaneously entered this drawing. I knew it was perfect for a heading to "I Remember Me", the sprawling collection of articles Walt wrote based on anecdotes of his time in fandom and his letter files. I carefully traced it and had it photostatically enlarged. In the WAsh it appears as a two page spread: what happened is I had the stat-house supply me with a reverse copy of the enlargement which I placed next to the regular copy. I now had a fine spread of Willis remembering himself visually. Incidentally, in the book the hair is green, the face is purple, and the shirt is red and this might turn into a Trinitron color TV commercial. A number of things changed between the first and second printing of the artwork -- mostly in the color department as you people with varient editions will find out. This drawing appears on pages 438 & 439 in the WAsh. Thanks ATom.

By now, I trust, you are beginning to get some idea of the task just producing the artwork represented. Naturally, it was too late to turn back: I'm somewhere in the 5th year of work on the book and every year looks like the last. The WAsh contains approximately 70 pieces of art (I lost count around 1978) and each had its own problems not the least of which was just the search for it. Of course, the easiest were the originals done especially for the volume by myself and Lee Hoffman. Lee was the first American fan to publish Willis and "The Harp That Once Or Twice" which first appeared in Quandry is the finest column ever written in fandom. (All installments of The Harp appear in the WAsh.) Lee is also one of our most gifted spontaneous fan artists as well as a fine writer and a brilliant editor. As if that weren't enough she topped many fan polls as best fan humorist as well. Lee was quick to respond to my requests for help -- in fact I have quite a file of Hoffman letters from the years I was working on this book -- all filled with constructive suggestions and solicitous interest. Without her help the WAsh would have been much impoverished in appearance and her support, both moral and real, was a great factor in the completion of the project.

The other side of the next page features one of two Hoffman illustrations (I'm short on blank over-runs). One of them is her drawing of a Hugo winner from her FAPAzine "...Forty Four Forty or Fight", August, 1955, which is probably Harlan Ellison (the drawing, not the FAPAzine). I added the lettering "ProFan" and it serves perfectly

as an illustration in "The Enchanted Duplicator". The other drawing is an ebullient banjo player from Lighthouse and it seemed to capture so well a fan I met at the ChiCon in 1952 that I used it in "The Harp Stateside" with the caption (taken from THS) "A neofan called Harlan Ellison was thought by some to be a bit brash and bumptious: certainly he was no shrinking violet..." Both drawings were traced from their mimeographed versions, of course, and enlarged so that they stand as equal statements to the text in their own right. The originals were about the same size as the figure in the opening spread for the Harp in Quandry, which is one of a dozen or so that Leeh sent me and which I used where they seemed most apt. I designed the giant "Q" and created the typography for the Willis article "Fandom At Sixes And Sevens". The Hoffmans on the 6s&7s page are from Lee's wonderful NolaCon issue of Quandry. The drawing of the fan disgusted with Campbell's change of Astounding to Analog in the 1950s was found in Void and the alchemic typist feeding inspiration to The Enchanted Duplicator comes from Science Fiction Five Yearly, November, 1971. I added the halo after the application to the Willis/Shaw epic occurred to me. The 'Infinity Sputnic Stories' cover is by myself and illustrates a section of "The Harp That Once Or Twice" from Oopsla bemoaning the trend in prozines of the time to eliminate the words 'science fiction' from their titles. (Science fiction was once a delightfully suicidal vocation.) It is based on a prozine cover drawing from Science Fantasy News, Summer, 1950.

That seems to be most of the annotations I wanted to provide you with on this selection of artwork. Before I run out of space I'd like to guide you through the text: The top of page 53 is the last of a section of quotes taken from Slant -- Walt's first fanzine. Willis had just returned from his 1952 trip to America and was noting some quick impressions in the Winter of 1952/53. The entire first issue of Slant is quoted in this section of the WAsh -- completely written by Walt -- as well as editorial quotes from the other six issues. The center item on page 53 is a quote by Willis on the move from Oblique House which was the home of Irish Fandom for many years. That footnote sticking out at the bottom of the page introduces the Harp in Quandry on pages 54-55-56. Pages 301-302 are also from the Harp but this time as it appeared in Gregg Calkin's Oopsla. "Foolio" at the bottom of 302 is the section title for the next topic in that installment and you'll have to check the WAsh to find out what <u>that</u> was about. 291-292 are again the Harp in Oopsla. Page 229 is the last page of Peter Graham's extended comments on the Willis style and Walt's relationship with fandom and fans. (By the way, I need current addresses for both Graham and Shelby Vick if anyone knows of their whereabouts.) Graham's piece is a fascinating example of fanalysis and probably the most accurate literary assessment ever made of Willis. "The Enchanted Duplicator" follows and you should be familiar with that. If you're not, where did you learn to read and write? 557 is from "Fandom At Sixes And Sevens" which appeared in the Vegannish, lo, these many years ago (1953).

Well, one could go on for years with this sort of thing -- and I just did. In the WAsh you'll find a recapitulation of 25 years of fandom: When Lee Hoffman recieved her copy she wrote, "...I feel like I've run through a tape of over a quarter century of fandom at fast forward" and Harry Warner (whose 21 page biography of Willis appears in the book) noted the service it provided "...to all the fans who can't find or afford the old fanzines in which the material originally appeared" and that "at last it's possible for anyone in fandom to gain access to the delights of good writing and legendry that the 1950s contained..." Tom Perry commented "Here is Willis. You didn't print everything he wrote, of course, but the selection is so clever that you've caught his whole fannish career and shown his development. It's almost like browsing through one of those collections of 19th-century photographs in which you can follow humanity's ability to capture pictures from the first blurry impressions of dead objects, through the time-exposed portraits whose subjects sit frozen with the help of metal frames, and up to modern high-speed camerawork."

And the 60s are reflected in the Harps that appeared in that decade as well as the long report on Walt's second trip to America -- a report that ends abruptly when Walt and Madeleine Willis are in the vicinity of San Francisco's Chinatown: they are later found floating in the swimming pool of the author of "Psycho".

--Richard Bergeron, 16 March 1980.

may be some difficulty about this. I don't want to jump to any hasty conclusions about the place after a mere 8000 miles of travelling about in it, but towards the end I was really coming to suspect that it's a lot bigger than it looks in the atlas. You drive for two whole days at 60mph, and on the third find yourself still in the same state -- that of bewilderment. The place has got out of hand and something should be done about it. If the United Nations won't take action America should contract out of it.

The only other really damning thung I noticed about the country is that they have a chain of grocery stores called the 'Piggly Wiggly'. There are a few other faults -- you can't smoke anywhere... the Statue of Liberty offers you a light as you go in, because it may be your last chance... and they look under the bed every night for the Politburo -- but nothing else with the stark horror of that 'Piggly Wiggly'. The people are just like people everywhere else, except that they're not terrified of American foreign policy, which is to say they're pretty nice. What really did impress me was the American small town, which seemed to me the nearest thing to the ideal place to live in that has appeared so far on this planet. Pleasant houses, tree-lined streets, young people in summer clothes, and warm evenings filled with the crepitation of crickets and of neon signs -- symbolically indistinguishable in sound.

.....

The End of Oblique House - IF Press Release, 7 May 1965

On 6th May 1965, the old red brick house at 170 Upper Newtownards Road, Belfast, which has been the headquarters of Irish Fandom for nearly 20 years, finally reverted to the mundane plane of existence. In the fan attic the last ghoodminton service was solemnly performed by Bob Shaw. Symbolically, it was not returned. Instead the last shuttlecock was picked up by John Berry and reverently removed to its final resting-place, a time capsule donated by Sadie Shaw. Also in the glass cylindrical 21b capsule were deposited a copy of "The Enchanted Duplicator" (first edition), some hyphens in printing-type used for Slant, a dollop of duplicating ink, James White's first bow tie (symbolizing the professional element in Irish Fandom) and signatures of the great fans and good friends who had stayed at Oblique House during the years, including Forry Ackerman, Chuck Harris, Lee Hoffman, Mal Ashworth, Ron Ellik, Larry Shaw, Vince Clarke, Boyd Raeburn, Andy Young, Ken and Irene Potter, Ken and Pamela Bulmer, John Roles, Bea Mahaffey, Rory Faulkner, Evelyn Smith, Sid Birchby, Harry Turner, Sid Coleman, Steve Schultheis, and many others. The time capsule was then buried in the front lawn, underneath the cheery tree, in earth with which had been mingled the sacred soil of South Gate, donated by Rick Sneary. A fannish era had ended. Oblique House was at one with Ninevah, Tyre and 101 Wagner St., Savannah....

From Focal Point #9, May 19, 1965, edited by Mike McInerney and Rich Brown.

.....

ON THE FOLLOWING PAGES: SIXTH FANDOM

{A number of amusing events occured in the time span bounded by Madeleine Willis' observation on the first fanzine received by the Willises, "Surely you could do better than that!", and the fall of the house of Willis (a mere 17 years). Many of them were precipitated by a young girl named Lee Hoffman, who, as a young man, offered Willis a home for some words he had left over from the confines of Slant and thereby inspired "The Harp That Once Or Twice". Her magazine, Quandry, was the pivot of what came to be known as Sixth Fandom and Walt Willis was the reporter who observed its peculiarities with style and eclat. Onward, reader: rb}

THE HARP IN QUANDRY

Installment 1,
Quandry 8, March 1951.

Romantic Ireland is covered with a soft mantle of slush, and peace reigns over the whole land -- except, of course, for the muffled sound of Nationalists knocking the Partition-- as I sit here wondering what I can say that would be suitable for a magazine published in Savannah, Ga. That "Ga." had me fooled for a bit by the way-- I always thought the name had been patented by Sid Gluck -- but I quickly realized it meant Georgia and probably expressed your editor's astonishment at finding himself in such a state. Very little is known about Georgia. Hastily cashing a check on my memory bank I examined my vast store of inaccurate information. Georgia is, of course, in the Deep South, where for some reason they don't like to be called Yankees and where they fry chicken and have a White Problem. It is supposed to be hard to get off your mind, probably because Josef Stalin was born there, and apart from that everything is peaches. I used to read books that weren't sf you know, and I picked up a lot of useless information like that, about things that have already happened and all that sort of junk. I suppose Joe's parents were some of those liberated Slavs there was all that trouble about we heard of in "Gone With The Wind". I used to go about with Margaret Mitchell, but I don't think it was the one who wrote the book, or if she did she never mentioned it. Come to think of it, I never asked her, but what I can't figure out is where she could have got the time. But this train of thought has left me up a siding. Perhaps I had better get on with the column...

NAKED FRAUD

All fanzine editors must be grateful for one thing in Mr. Brown's attack on us in the February Amazing: he didn't mention any of us by name, so we can all say, "Ah, now if only he had seen MY zine..." But in spite of Mr.Browne's kindness, there is one point I would like to take him up on. He is righteously indignant because some fanzines which have criticized his magazines for having half-naked women on the covers have naked women on their own covers. Apart from the fact that on his own admission the fanzines obviously give better value Mr. Browne's attitude is unreasonable. Fanzines have naked women on their covers for two very good reasons:

1. Fans being human -- or at least humanoid -- like looking at naked women and, being broadminded, are willing to admit it.
2. Fans like drawing naked women, mainly because they are pretty easy to draw.

Now far be it from me to say anything about Mr. Browne's personal approach to naked women, but the reason his magazines have, or had, them on the covers is very different from either of the above. Their bodies appear on sf magazines for the same reason that George Washington's head figures on the counterfeit dollar bills, and they are just as much of an unprincipled fraud. The sex starved adolescent, the publishers think, will snap up their magazines if they make them look like High Heel, and once he has put down his 25 cents he is not very likely to say he wants it back. This may be good business though I doubt it, but it is also rank dishonesty. I admit that some prozines have made some effort to make their stories live up to the covers, but any pornography I have ever seen in any of them wouldn't graph even the tinest porn. Cornography is the word. The publishers would probably retort to this charge with the immortal Goldwynism, "It rolls off my back like a duck" but they should ask themselves if their magazines might not make better sales in the long run if people stopped being ashamed to be seen reading them. Sexy covers give sf a bad name, and that's why fans resent them. Their own fanzine covers are not seen by the public, so they can be obscene for all the difference it makes. The fan editors can put what they like on their covers, and if what they like is naked women, well, so much the better for the future of the race.

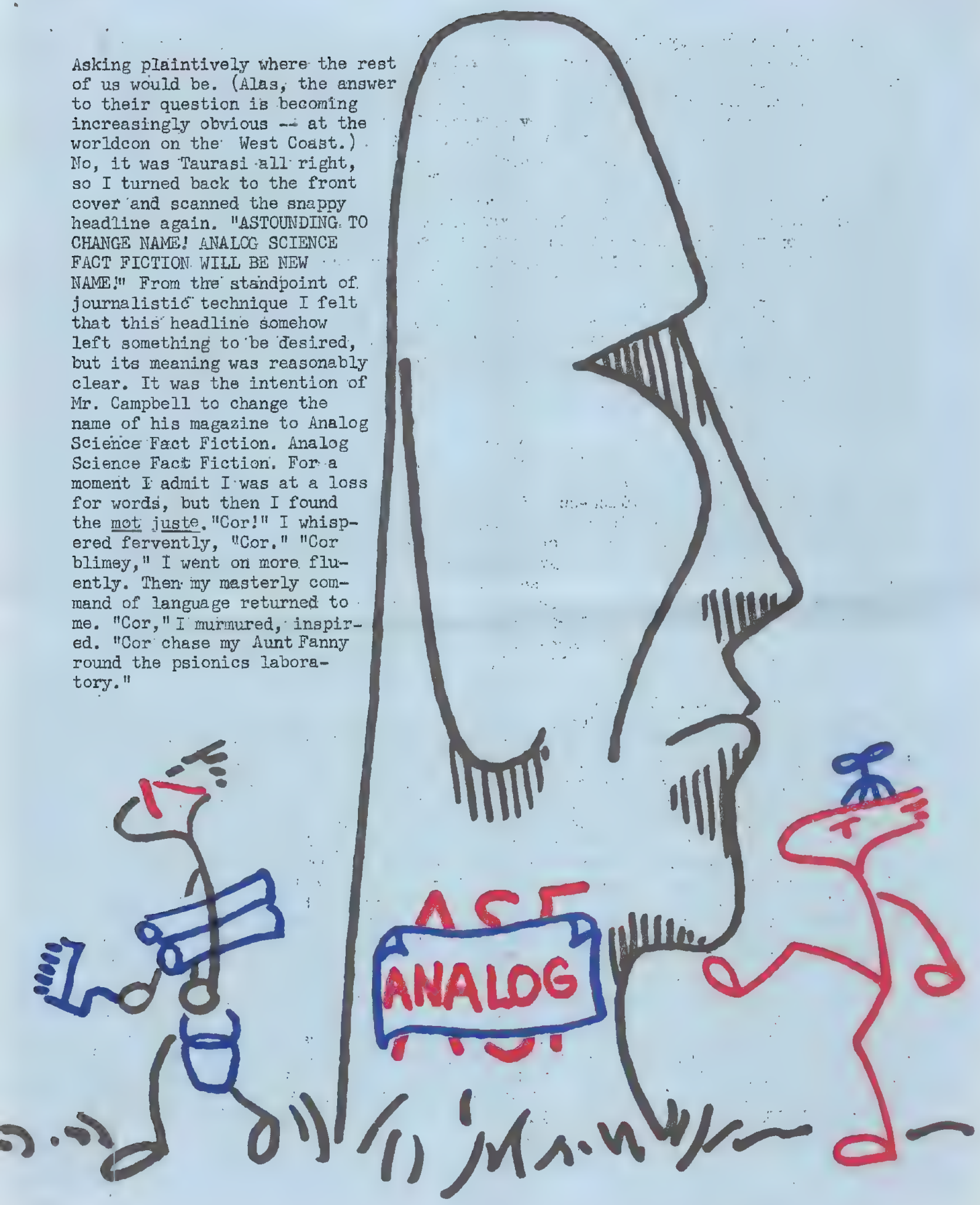
RUBE GOLDBERG, Esq.

Among the attractions at the Festival of Britain will be an "Eccentrics' Corner" where fans will find some of the few inventions which have not been anticipated by any sf author. If you are in London for the Festival (and the World Science Fiction Convention, May 10th to 13th, 1951) it might be worth your while to have a look at the collapsible windmill, the rainbow generator, the bottled circus, and the wave machine. This last is just what it's name implies. It doesn't wave hair, or goodbye, or rules, or aside, or anything crude like that. It is an elaborate apparatus of curtain rods, sawn-off hatpins, cotton reels, door stops, and other components which does nothing but wave, and this it does to perfection -- langorously, beautifully, unmistakeably. As a smoke-grinding machine grinds smoke, so this machine waves. If you have never seen a smoke-grinding machine there will be one there too. It grinds smoke in coarse, medium, and fine. What else? But even more important than any of these useful inventions and filling an even longer felt want, is a Morale Raiser or Ego Booster, a machine which might have been designed for fanzine editors. Worn on the back, it emits through a phonographic arrangement a constant commentary of "Well done!" and "Bravo!" and loud clapping. I predict that this will take the place of the old-fashioned "Clubhouse". Every man his own Rog Phillips.

THE BEST FANZINE WE HAVE NEVER SEEN

Almost every evening two silent figures can be seen, and probably are, cycling to an old dark house in the suburbs of Belfast. They ring their bells outside and

Asking plaintively where the rest of us would be. (Alas, the answer to their question is becoming increasingly obvious -- at the worldcon on the West Coast.) No, it was Taurasi all right, so I turned back to the front cover and scanned the snappy headline again. "ASTOUNDING TO CHANGE NAME! ANALOG SCIENCE FACT FICTION WILL BE NEW NAME!" From the standpoint of journalistic technique I felt that this headline somehow left something to be desired, but its meaning was reasonably clear. It was the intention of Mr. Campbell to change the name of his magazine to Analog Science Fact Fiction. Analog Science Fact Fiction. For a moment I admit I was at a loss for words, but then I found the mot juste. "Cor!" I whispered fervently, "Cor." "Cor blimey," I went on more fluently. Then my masterly command of language returned to me. "Cor," I murmured, inspired. "Cor chase my Aunt Fanny round the psionics laboratory."



But then I forced myself to think again. "Willis," I addressed myself sternly, "you are only a mere uncultured faaan, unversed in the cunning commercial world, whereas Mr. Campbell is a professional literateur and a highly intelligent fellow who saw through Elron Hubbard a scant two years after everyone else and who can find buried treasure by waving sticks over maps. Obviously he has found this new title by waving his sticks over all the A's in the dictionary and it is a surefire winner." Yes of course. I tried to visualize the scene at a typical newstand. A normally timid high school student breezes in. "Have you got the latest Analog Science Fact Fiction, Mr Newsvendor?" he asks with unaccustomed confidence. "Good ol' Analog Science Fact Fiction? Sure, sonny," says the happy newsvendor happily, lifting a copy from off of a sexy pocket book, "just couldn't overlook a snappy eye-catchin' title like that, could you? Been a big demand for it, too -- nothing the public goes for like those little ol' analogs, you know." Meanwhile, back in the big New York publishing houses all is consternation. Mr and Mrs Claire Booth Luce are fighting each other tooth and nail over the relative merits of SIMILARITY PICTURE STORY JOURNALISM and RESEMBLANCE PHOTOGRAPHS ACTUALITY REGARDING. At a mass meeting in Madison Square Garden the editors of Time have just voted for CORRESPONDENCES POLITICS OPINION NEWS. The editor of Look has sent out for a larger edition of Webster.

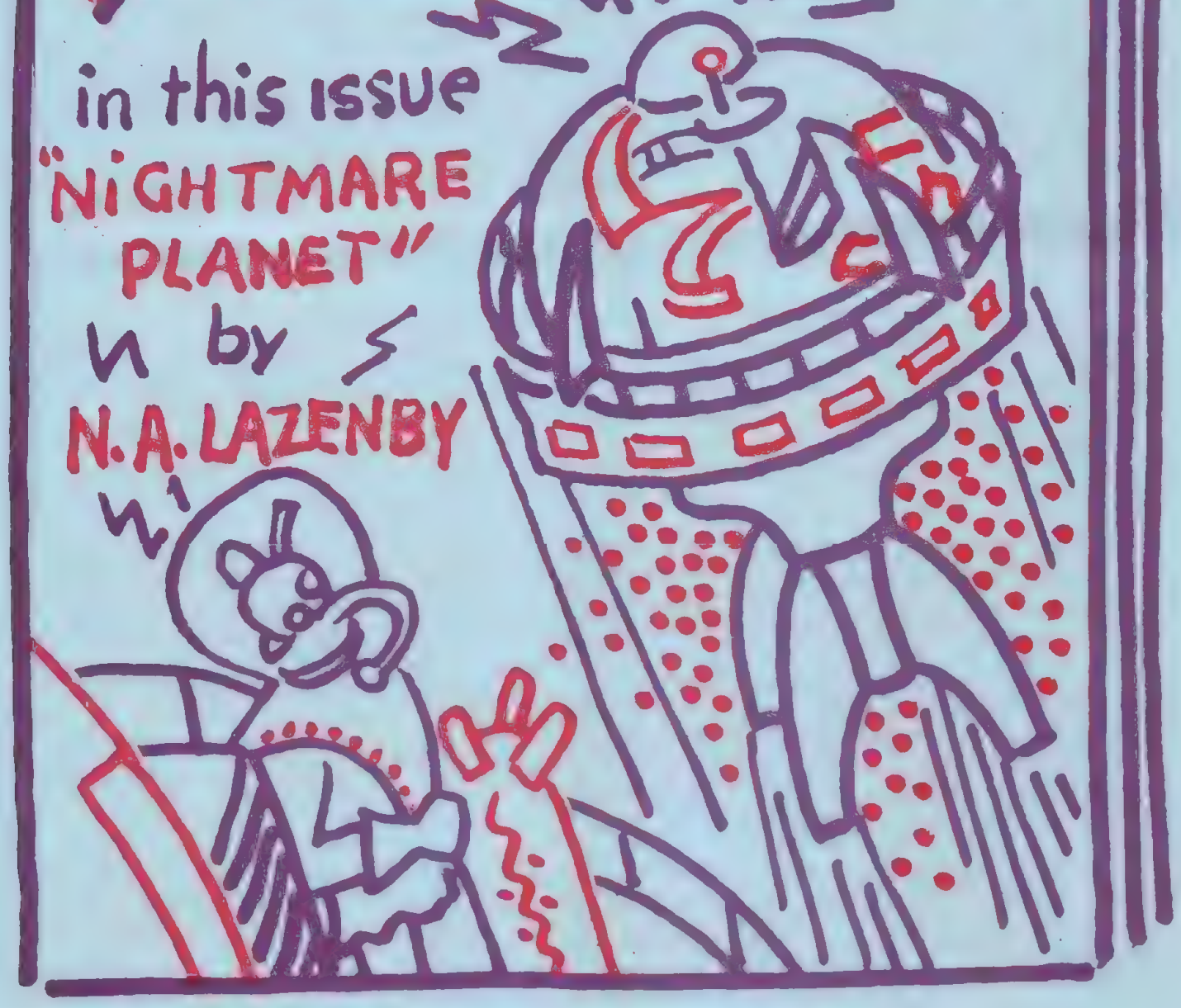
No...it wasn't quite convincing somehow. But then, why? Why is Mr. Campbell throwing away the goodwill of a title which he himself has manhauled all the way from juvenility to intellectual respect, so changing the connotations of the word Astounding throughout the English-speaking world that a leading British novelist like Kingsley Amis can have his hero reading Astounding Science Fiction and have everyone appreciate he is a member of the intelligentsia? Why is he throwing away the fruits of such a hard-won victory? One wild theory after another flashed through my mind with the speed of accusations in Aporrheta. Could it be that Campbell had been tipped off by the editor of Mademoiselle that there is a new Swedish sex-symbol on the way called Ana Log? Could he be moving his editorial offices to the picturesque little village of Annalong, County Down? Had he received psychiatric advice that the new title would subliminally attract the sex pervert market?

Then it came to me. There could be only one reason for the new title. Campbell is making a desperate effort to justify psionics before his new publishers find out what he's been up to and do to him what Ziff-Davis did to Palmer. His cunning plan is this. With the first appearance of the new title, the cover symbol will be changed to a printed-circuit Hieronymous machine running the full length of the spine. The stickiness generated by this will hold the cover onto the magazine, thereby saving the cost of the glue, but this is not the main reason. The circuit will be tuned, in accordance with observations made by Campbell with the machines he brings to conventions, to resonate at the psionic frequency of the average science fiction fan. This powerful eloptic radiation will be transmitted through the staples, acting as antennae. The staples will therefore become small but immensely powerful divining rods having an irresistable attraction towards science fiction fans. When a fan approaches anywhere near a newstand the copy of Astounding will wriggle itself out from under all the mundane mags and hurl itself into his hands like a demented homing pigeon. This is a fine thing for us readers, because we're likely to get our copies without paying for them. The dealers won't like it, but it's up to them to keep their magazines under control and invest in a butterfly net or a rifle. Anyway, Campbell needn't worry, because the magazine will already have been bought and paid for by the dealer. And when his publishers find out about psionics, all he need do to justify it is point to the new title and the current sales returns. "How could we have sold the magazine with a title like that?" he will ask, reasonably enough.

FOOLIO

INFINITY SPUTNIC STORIES

in this issue
"NIGHTMARE PLANET"
by
N.A. LAZENBY



a living symbol of all that is best in fandom. All that is fine and good in us will be personified in Brandon; we will make him our ideal, our idol, our ghod. As we march into fandon's bright future with this living legend at our head, let our cry be "CARL BRANDON LIVES ON!"

CAN THIS MARRIAGE BE SAVED?

I see someone else is wondering why fans don't hardly write to prozines no more. This time it's Marion C. Oaks, formerly Marion Cox (who seems to have gone to a great deal of trouble to find a husband who would make her change her name as little as possible). She suggests it's because we've become self centered. Well, that may be true but it doesn't really answer the question, does it Marion? Now we have to ask, why has fandom got so self centered that it has lost interest in science fiction, or at least doesn't express what interest it has? Well, as you all know, this is a fearless crusading column, partly because of my own noble dedicated character and partly because I live 3000 miles away from anyone likely to come and punch me on the nose, so I'm going to Name Names. Nothing like Naming Names, as that well known friend of Zola's, Jack Hughes used to say. So I name Horace Gold and Bob Silverberg.

Horace, who is a Good Man, is named only because he's the most prominent of those professional editors who believe that the opinions of fans are Unrepresentative. He would I suppose be prepared to admit that we've occasionally been right in the past -- after all his own magazine, with trimmed edges and tasteful covers and everything is just what us fans had been asking for in our impractical way for twenty years -- but he doesn't believe on the evidence available to him that what we say nowadays is of much interest to anyone. That in itself wouldn't matter so much, though personally I feel as unoriented in a magazine without a letter column as I do in a room without a fireplace, but the real trouble is that he has convinced the fans themselves that he's right.

Well, to be more cautious because I don't know how you feel and I'm sure Horace did not mean to discourage us anyway, people like him have convinced me. I hardly ever write to prozine editors these days because I just don't know what to say. Generally it seems to me that much of the contents are garbage, but there's no point in saying so, however cogently, if the editor is going to reply that your opinions are Unrepresentative because he has fifty thousand dedicated subscribers eager to swear affidavits in their own blood that every last word in every story is deathless literature. Reading between the lines you can sometimes see that he privately agrees with you but that he feels as Bernard Shaw once said to a lone heckler after a first night: "Who are we, against so many?" Or as Liberace commented on on his critics, rather more brilliantly than Shaw, I thought: "I cried all the way to the bank." (Incidentally, I'd better make it clear that Gold doesn't reply like that; he discusses your criticism seriously and at your own evaluation level.)

Alternately you can put yourself in the position of a simple minded teenager graduating from Tarzan and try to look at the stories from that angle, but the strain induced by this contortion is excessive...and after all there is no reason why the editor should prefer your guess to his own, or indeed that of an actual simple minded teenager graduating from Tarzan -- who is in this field an expert witness.

The other difficulty for us is that science fiction is getting harder and harder to read and that's where Bob Silverberg comes in. In the old days there used to be good authors and bad authors: you read the former and skipped the latter, and you could get through the entire monthly output of sf in a few hours.But nowadays, when most of it is written by Bob Silverberg, it's a much more tedious and frustrat-

chandelier, Korshak unaccountably turned vicious, threatening to "strike here and there at random" and to "hit as many people at the tables as I possibly can"...and revealed blackly that he was going to "shoot up and down the lists, picking out the highspots".

Or there is this bit of musing:

The question was whether fandom was a constructive force in science fiction, but nobody felt like a constructive force in anything that morning except maybe the people who were trying to prove we weren't. The most interesting part was the question period, when Jim Harmon got up and made a speech the purport of which was that Joe Gibson was an imbecile. As if this were a mere procedural error, Moskowitz told him he must ask a question, not make a speech. Whereupon Jim, logically enough, asked the panel whether or not it agreed that Joe Gibson was an imbecile. It seemed to me at the time that this was a much more interesting topic than the one we had and I'd have liked to ask Jim to state a case. Maybe Joe could have been found and asked to take the negative and we could have had a full dress debate on this controversial question. Unfortunately SaM ruled the matter out of order so I never found out what had made Jim so eager to divulge his revelation to the world.

So "The Harp Stateside" is humor, too. But, again, that is not all it is. In terms of his style of writing, "The Harp Stateside" is once more one of the unique documents of fandom. It is well-written; it is clear, concise and fast-paced. Alternating with passages of his familiar wit are paragraphs and pages of more serious intent, ranging from thoughts on the fans he has met to perceptive comments on the day-to-day aspects of Southern race relations. He discusses the "fan-pro cleavage" ("there seemed very little more of it than there was in England"), travelling ship-board ("just you, alone with the planet...it does something good to the soul"), the Grand Canyon ("It takes a while to realize how fantastic it is, because at first there's nothing to compare it to") and cities he visited en route: "Los Angeles had some fine streets and buildings, but seemed too diffuse to have an integrated personality...Hell is probably a place like Kansas City...standing in a square in Tallahassee at 2AM seemed a wonderful thing, because Tallahassee has always been to me one of those fabulous places like Samarkand or Mandalay". Near the end he tries to figure out where he might want to live in the US -- "What I seem to want turns out to be a small University town in the Rockies on the shore of the Gulf of Mexico, within easy reach of New York. I suspect it may be difficult to find", and mentions Americans: "The place is full of them. ... just ordinary nice people like everywhere else...friendly, unassuming and very nice to know...they didn't even look like the Americans we see over here."

To harp on the main theme, it is in Willis' written style again that the sense of reality in his approach to his hobby comes forward. Too easily this pamphlet could have become a Fan-Baedeker, skipping from one confrontation of fans to another with pauses only for anecdotes on who said what in the car on the way. Walt isn't interested in doing that; a reader could get the impression that what he is writing is no more a mammoth article for fans than it is an impressionistic diary of his travel for his own use in recollection. In the latter way, of course, I suspect it succeeds as well as it does in the former. "The Harp Stateside" reflects quite adequately that a fan's tour from one country to another is not delimited by the personalities he meets and the events he is involved in but it makes plain that, quite literally, the tour opens up a whole new world to the traveller. The art here is that Willis has fed back to his readers the opening of this new world to him. Besides the interest it holds for the many readers in America who have never really travelled far from home, there is a fascination in following Walt as he sorts out his impressions of this strange new land from his removed viewpoint. It is to his credit that he carries it off so well.

--Pete Graham, 1961.

Chapter 1: In Which The Spirit Of Fandom Appears To Jophan

Once upon a time in the village of Prosaic in the Country of Mundane there lived a youth called Jophan. Now this youth was unhappy, because in all the length and breadth of Mundane there was no other person with whom he could talk as he would like, or who shared the strange longings that from time to time perplexed his mind and which none of the pleasures offered by Mundane could wholly satisfy. Each day as Jophan grew nearer to manhood he felt more strongly that life should have more to offer than had been dreamed of in Mundane, and he took to reading strange books that told of far-away places and other times. But the People of Prosaic mocked him, saying that the things described in his books could never come to pass, and that it was as foolish to think of them as to aspire to climb the great mountains that surrounded the Country of Mundane.

The mighty peaks that hemmed in Mundane were ever present in Jophan's thoughts, for since childhood he had loved to look at them and wonder what lay on their other side. At times in the late Summer he had seemed to see a curious luminescence in the sky beyond them and once he had even fancied that he heard the sound of happy voices singing, borne over the vast distance on the still summer breeze. But when he mentioned these things to the people of Prosaic they laughed at him and said his fanciful imagination was playing him tricks. Even if anyone could climb those impassable mountains, they told him, there could be nothing on the other side but howling wastes where

THE ENCHANTED DUPLICATOR

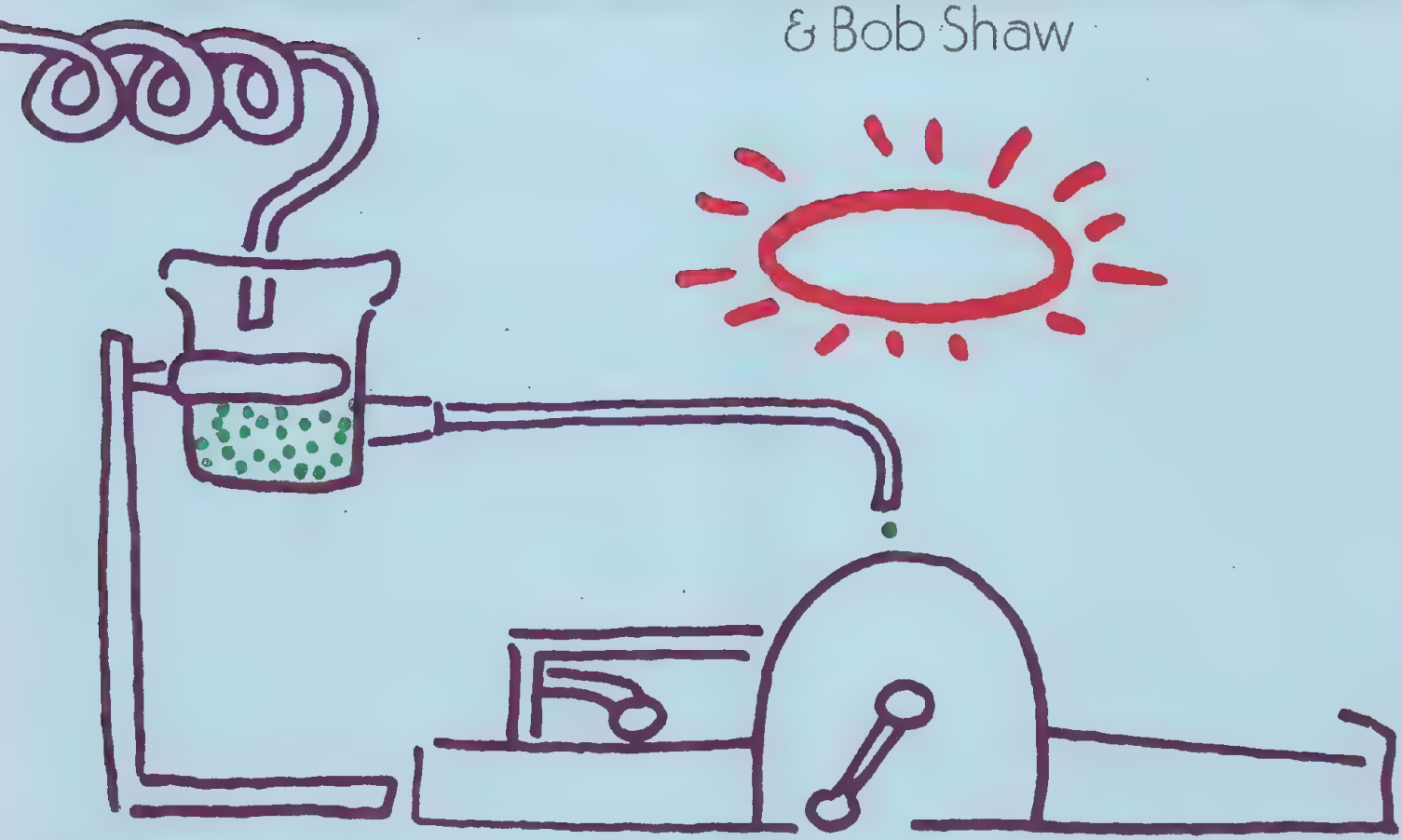
The tale of Jophan's epic odyssey from Mundane to the Tower of Trufandom

by Walt Willis & Bob Shaw

no man could live except perhaps madmen and savages.

Jophan believed them, for they seemed older and wiser than he, and tried to put the strange thoughts out of his mind. But he still read the strange books that told of faraway places and other times, and in the long evenings of summer he would go away by himself into the fields and read until nightfall.

Now one day while he was reading in a cornfield the drowsy fragrance of the corn lulled him to sleep. In his sleep he dreamed that a fairy came to him, a girl of wondrous beauty and shining with a light brighter than the noonday sun,



so that Jophan shrank away and hid his eyes. The fairy came nearer and spoke to him.

"Have no fear," she said. "I am your friend."

And now Jophan looked and saw that indeed the fairy gazed on him with kindness and love, and he took courage.

"Who and what are you?" he asked.

"I am the Spirit of Fandom," said the fairy serenely.

"What is Fandom?" asked Jophan wonderingly.

The fairy looked down on him with compassion. "Have you not been searching for it all your life?" she asked. "Watch!" So saying, she touched his forehead with her wand, which was named Contact, and thereupon Jophan saw a vision that filled him with joy.

"This is indeed what I have been searching for without knowing it," he cried. "Oh, Fairy, tell me how I may reach your realm, for I wish to become a Fan more than anything else in the world."

"The way is hard," said the Fairy, "for it lies over the Mountains of Intertia which surround Mundane."

"But those mountains are unclimbable," protested Jophan.

"To a True Fan anything is possible," replied the fairy. "But wait. I have shown you only the superficial aspect of Fandom. Now I will show you something of its inner essence." With these words she touched his forehead with her other wand, which was named Fanac, and Jophan saw a second vision so glorious that he was quite overcome with the wonder of it.

As soon as he could speak he cried aloud, "Oh Spirit of Fandom, tell me how I may become a True Fan and publish the Perfect Fanzine, for that is what I desire more than anything in the world."

"I see that I have chosen wisely," said the fairy approvingly, "but the way to your heart's desire is long and hard. To reach it you must obtain the Enchanted Duplicator, sometimes known as the Magic Mimeograph. It lies in the very heart of Fandom, on the top of the High Tower of Trufandom, and the path to it is long and beset with many dangers."

"I care not for danger," said Jophan stoutly, "so long as I can publish the Perfect Fanzine, for that is what I want more than anything else in the world."

"Very well," said the fairy. "Then take this shield, which is called Umor. If you polish it every day and keep it shining it will protect you from many dangers."

"But how will I know the way?" cried Jophan hastily, for the fairy was already beginning to disappear.

"If you are a True Fan you will know the way..." said the fairy faintly, for she had now almost completely faded into invisibility. For a moment a faint glow remained in the air from which seemed to come the whispered words "Good Luck," and then she was gone.

Jophan awoke from his dream and realized that night was almost upon him, for the

6's & 7's

well to the old playboy Willis, mocker of N3F and other sacred relics. This is the new Willis, Willis the Thinker, striking the serious constructive note with as deadly accuracy as any current fanzine. Show him a Trend like this Seventh Fandom and there he is, right in there analysing.

But before I start dazzling you with Heisenberg and all that stuff which you younger fans can show your parents to convince them that fandom is really an educative hobby and not just a vast Room 770 filled with tight men and loose women, let's see what the real differences are between Sixth and Seventh Fandom. Sixth Fandom, the one that grew around Quandry and the Savannah-Belfast axis, was, I think, more fun to be in than any fandom that ever existed before. It was intelligent but not stolid, wacky but mature, lively but not feudridden, and sophisticated without being decadent. But what distinguished it more than anything else, I think, was its close-knit and intimate quality. In any fan group between Los Angeles and London you were among friends who thought the same way and appreciated the same allusions. Van Couvering walking through a glass door in Los Angeles or Tucker and Oliver discovering the center of the universe in a bar in Columbus, Georgia, were quite as real events to Belfast fandom as the ceiling falling on Bulmer and Clarke in the Epicentre. Sixth Fandom was coming to be like one of those rare parties at a Convention where you actually succeed in getting together in one room all the people you want to meet and shutting the door against gatecrashers who don't have the password. Unfortunately the people left outside are annoyed, and the longer the party goes on the more of them there are and the more annoyed they get. They knock the door first, and if they don't get in they start knocking the party. This happened when Lee locked the door to Quandry by putting it on a "subscription by invitation only" basis. The word began to go around that Quandry was cliquish. Lee didn't mean to be cliquish, her attitude was simply that she could only print so many copies of Q and she wanted them to go to people who would appreciate them. The people outside didn't really want that kind of party and if they would have gotten in they might have destroyed it. A fanzine like Q is a very personal thing, like a conversation in the editor's house among a group of congenial people. Just as you can't carry on a fannish conversation in thepresence of non-fans, at least not with politeness, so Lee couldn't publish the type of fanzine she wanted to publish--and any one person can only produce really well one type of fanzine---if she'd felt that a large number of readers had paid for and were expecting prozine reviews or Ralph Rayburn Phillips artwork or rejects from the lesser prozines or articles about dianetics, flying saucers, the Shaver Mystery or the influence of science fiction on the modern cultural pattern. If she'd taken their money she'd have felt under some kind of obligation to change her fanzine to suit them and we'd have had a Quandry that wouldn't really have pleased anyone. Many fanzines try to be all things to all fen and succeed in being nothing much to anyone. Quandry tried to appeal to a certain type of fan and succeeded supremely well. This didn't mean it was cliquish any more than fandom itself is cliquish. Fandom seems peculiar and exclusive to the outsider, but anyone whom it appeals to has no difficulty finding his way in. Similarly, any neo who showed signs of being what we thought of semi-seriously as a "true fan" had no difficulty getting copies of Q, even if he couldn't afford to subscribe. One of the signs, I used to think sometimes, was that he shouldn't be annoyed by things he didn't immediately understand, like Lee's interlineations. An interlineation is a supremely fannish thing in any case, not meant to be immediately understood but rather to be mysterious, provocative, and tantalising. The proper attitude is one of baffled fascination, as expressed once in a letter I had from Vince Clarke about Quandry's interlineations ending with the awed sentence, an interlineation in itself, "The dotted ones are the worst." Quandry's interlineations were a particularly good test because usually only people like Tucker or me had any clue to their meaning, and often they were intelligible only to Lee herself. She didn't have any ulterior motive for putting them in--she just liked to baffle people--but I always felt they acted as a sort of charm to ward off the type of person we've all had experience of,

MARCON XV

MAY 2-4, 1980

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FAN GOH:
BRIAN EARL BROWN

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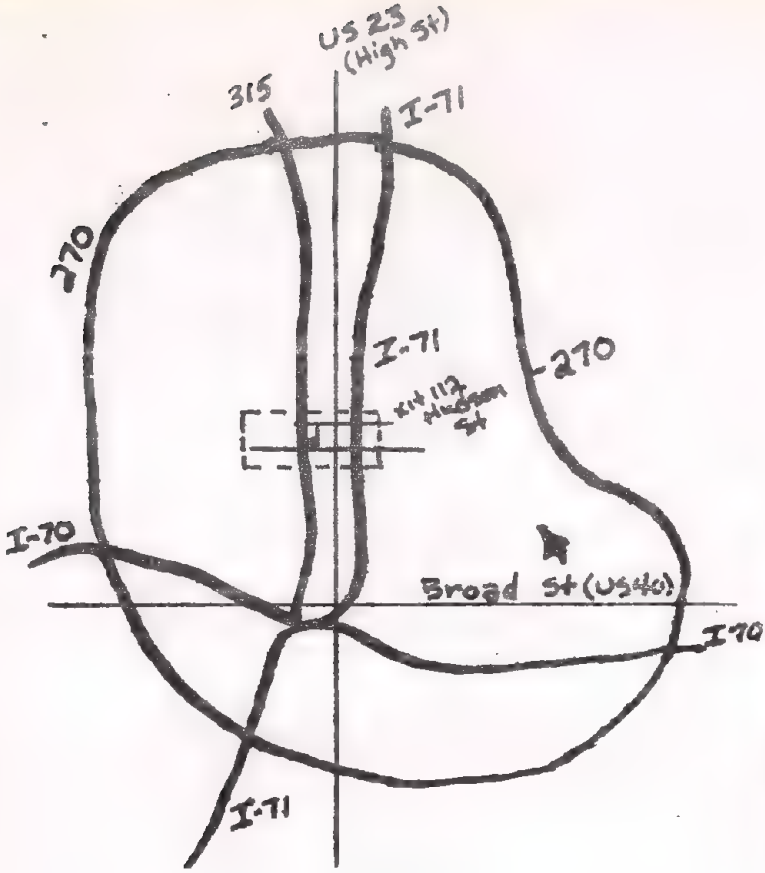

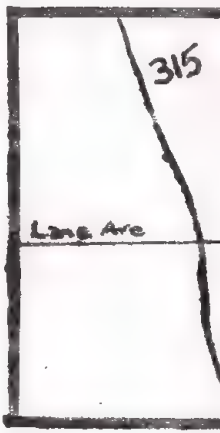

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NORTH: Take I 71 South to exit 112-Hudson St. Turn right onto Hudson and proceed to one block past High Street, which is Neil Ave. Turn left onto Neil, and go about a mile to Lane Ave - OSU will be right in front of you. Turn right on Lane; the next light is Tuttle Park Place, and the hotel is just beyond, on the right.

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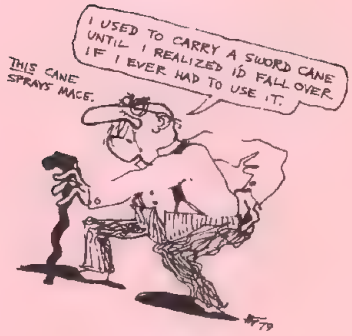
WE COULD USE IT FOR LITERARY CRITICISM.

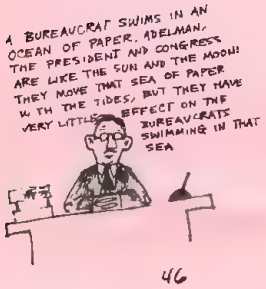
THE PEOPLE FEEL A LITTLE WHOLESOME DISCIPLINE IS RE-PRESSION, WIZENBEAK WHAT CAN BE DONE ABOUT IT?
WELL, YOUR MAJESTY, FOR OPENERS YOU MIGHT REDUCE THE MANDATORY ARREST QUOTA FOR THE SECRET POLICE.



IT'S HERE...

THE IRON LAW OF BUREAUCRACY

The *first* collection of cartoons from Alexis Gilliland!!!


A BUREAUCRAT SWIMS IN AN OCEAN OF PAPER. ADELMAN, THE PRESIDENT AND CONGRESS ARE LIKE THE SUN AND THE MOON! THEY MOVE THAT SEA OF PAPER WITH THE TIDES, BUT THEY HAVE VERY LITTLE EFFECT ON THE BUREAUCRATS SWIMMING IN THAT SEA
46

The sophisticated and subtle humor of Alexis Gilliland has graced the pages of numerous fanzines for several years. He has been nominated for FAAN Fan Artist, Humorous, in 1977, 1978, and 1979 -- winning the award in 1978 and 1979. He placed third in the balloting for the Hugo Award for Best Fan Artist in both 1978 and 1979.

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DEALER INQUIRIES INVITED

DUFF 1980 Australia - USA

THE FUND: The DOWN UNDER FAN FUND was created in 1972 to create closer ties of friendship between fans in Australia and North America (USA & Canada). The generosity of fans has now made DUFF one of the established fan charities. From the funds collected by fans from fans DUFF has now run seven races which has resulted in fans attending conventions in other countries. Australian fans have attended conventions in Albuquerque and Pittsburg whilst Americans have attended conventions in Adelaide, Melbourne and Sydney. On both sides of the Pacific the DUFF winners are treated as special guests and are always well looked after. DUFF is indeed here to stay.

ELIGABILTY: It has always been the policy of the DUFF administrators that the DUFF candidates be fans of several years activity who are know to have produced fanzines, attended conventions and generally made themselves know and loved. It was alos hoped that those fans who did stand for DUFF be of poor financial standing so that the trip overseas would be something that they would not have been able to afford otherwise. However rules are made for breaking and the only real rule is it is up to those voting to make their feeling felt via the ballot box. Any number of fans may stand for DUFF but three is felt to offer the ideal spread.

VOTING: Any fan active in fandom since March 1978 may vote. Ballots must be SIGNED and accompanied by a donation of at least $2.00 (US and Aust). Each person is allowed only ONE VOTE. If you think your name may not be known to the administrators please include the name of a fan or fan group who can vouch for you. We will not count unverifiable votes.

DONATIONS: DUFF exists soley on the contributions of fans and always welcomes material that is auctionable and donations of money. There have been and will be auctions of DUFF material at conventions in 1980. Contributions may be bought to a convention or sent to the local administrator. Anyone may contribute, even if ineligable to vote, and donations in excess of the voting fee are gratefully accepted. Money sent to the AUSTRALIAN administrator should be made out to DUFF and to Ken Fletcher and Linda Lounsberry in AMERICA. Trip reports from previous DUFF winners are available and the 1979&1978 winners will have reports available soon. (enquiries sort of welcome).

CANDIDATES: Each candidate has posted a $5 bond, provided signed nominations and platforms and have promised (barring acts of God), to travel to the 1980 WORLD SCIENCE FICTION CONVENTION in BOSTON USA. Platforms&voting forms are reproduced on the reverse side ofthis form.

VOTING: DUFF uses the Australian preferential system of balloting toguarantee an automatic runoff and a majority win. You rank the candidate in orderof preference(1,2,3). If there is no absolute majority for one candidate after the first count of votes, first place votes of the lowest ranking candidate are dropped and the second place votes on his ballots are assigned to the candidates named. It is important to vote for second and third place though you may vote one place only if you wish. This could loose you any choice between the other two candidates.

DEADLINE: ALL VOTES MUST REACH THE ADMINISTRATORS BY 1st MAY 1980

AUSTRALIAN ADMINISTRATOR: PAUL J STEVENS, c/o Space Age Books, 305 Swanston St, Melbourne, Victoria, Australia 3000 Ph (03) 663 1777 or 663 1394

NORTH AMERICAN ADMINISTRATORS: KEN FLETCHER and LINDA LOUNSBERRY, 341 East 19th Street, Apt 3, Minneapolis, MN 55404 USA

DUFF WOMBAT BADGES NOW AVAILABLE JUST SEND $2.00 for return by post.

BOB OGDEN: ...One, Two, Three...This is a one-hundred word platform (literally) promoting Bob Ogden as WA fandom's first entrant in the DUFF race.
Qualifications : WASFA President 1976-79 founder member 'Federation Outpost Colonies'; UNISFA(WA UNIT). Awarded Honorary life membership to F.O.C. for sevices to WA fandom. Honerable member 'INSANE SCIENCE FICTION ADDICTS' (an all female club). Co-ordinator SWANCON II AND II and WAYCON '79 (SWANCON IV). Attended two Eastern state's cons: A-Con 7 and UNICON IV. SECOND MEMBER OF VEGIMITE FANDOM. 'Dictator of publicity' for the PERTH IN '80 Bid. Ambitio s: Outrageous happiness, Nulling-G naughties and consuming a complete roast Bandersnatch at one sitting....Ninety-eight, ninty-nine, one hundred.

NOMINATED BY DENNY LIEN, KRISSY, LEIGH EDMONDS, ROY FERGUSON, and ROBERT MCGOUGH.

JACK R HERMAN: I got involved with fnadom through the Tolkien Society and since then have been involved in all facets of fandom. I helped organise SYCON 77,78 & 79. I was also the Director of FanWar I. I edit the FORERUNNER, the zine of the SYDNEY SF FOUNDATION; publish an APA zine and have contributed to many other zines. As a member of the AUSTRALIA IN 83 Committee x88 I'd like to travel to spread the good word.

NOMINATED BY JOHN FOYSTER, SHAYNE McCORMACK, MARC ORTLIEB, ROGER ZELAZNY, JUDY ZELAZNY.

KEITH CURTIS: has been among Sydney's best known fan since 1972 [illegible]..
He has been the official auctioneer at most Australian convnetions from Aussiecon onwards and is wellknown for his love, nay passion, for books (and silverfish). He is Australia's book searcher par excellance.
Nobody has been more active in support of DUFF. Keith has probably raised more money for DUFF than any three other people in Australia. Keith has been active in the AUSTRALIA IN '83 bid from the beginning and is currently Director of Australian fan relations.
Bibliophile, Auctioneer, Founding editor of Applesauce..... the people's choice!

NOMINATED BY: BOB TUCKER, TERRY CARR, ROBIN JOHNSON, ERIC LINDSAY & ALAN BRAY.

BALLOT

I VOTE FOR: (LIST 1,2,&3) SIGNATURE _____

BOB OGDEN _____ NAME _____

JACK R HERMAN _____ ADDRESS _____

KEITH CURTIS _____

If you think you are not known by the administrators please give the name and address of a fan or fan who you are known:

Reproduction of this form is encouraged provided the text is reproduced verbatim (this does not apply to the typos) Produced by P.J. STEVENS.

WoFan Poll Results

Seventeen people responded to the WoFan poll this year, a big improvement over last year, but still hardly a significant total. The results are listed below.

FANZINES

1. TWLL DDU (8) votes Dave Langford
2. DNQ (5) Vayne & MacDonald
* SCIENTIFRICTION (5) Mike Glyer
4. MOTA (4) Terry Hughes
5. CHAT (3) Dick & Nicki Lynch
* Diagonal RELATIONSHIP (3) Arthur Hlavaty
* FILE 770 (3) Mike Glyer
* HOLIER THAN THOU (3) Marty Canter
* SEAMONSTERS (3) Simone Walsh
* XENOLITH (3) Bill Bowers
11. Deadloss (2) Chris Priest
* DOT (2) Kevin Smith
* GRAYMALKIN (2) Denise P. Leigh
* GROGGY (2) Eric Mayer
* KNIGHTS (2) Mike Bracken
* MAD SCIENTIST'S DIGEST - B.E.Brown (2)
* RUNE (2) Pelton & Kennedy
* THRUST (2)
* Whispers (2) Stuart David Schiff
* WHOLE FANZINE CATALOG (2) -B.E.B.

21. One vote each, in no order: Intergalactic Animal Husbandry, Tightbeam, The Works, Xenium, Brassor, Inca, SF Commentary, Fantasy Newsletter, Star Swarm News, Kenfusion, S.F.R., LOCUS, Starship, SF Times, Horizons, Kratophany, Future Retrospective, Lan's Lantern, Raffles, Quinapalus, For a Few Fanzine's More, Nebulousfan, Ennui and Janus.

WRITERS

1. Dave Langford (10)
2. Arthur Hlavaty (5)
3. Eric Mayer (4)
* Bob Shaw (4)
* Kev Smith (4)
6. Mike Glyer (3)
7. Jeanne Gomoll (2)
* Dave Locke (2)
* Christ Priest (2)
* Peter Roberts (2)
* Simone Walsh (2)

12. One vote, in no order : Michael Bishop, Ted White, Charles Sheffield, Dave Bischoff, John Shirley, M.K.Digre, John Berry, Alan P. Winston, George Laskowski, Marty Canter, Cliff Biggers, Richard E. Geis, Darrell Schweitzer, Jeff Elliot, Sandra Miesel, Andrew Porter, Rob Holdstock, Jessica Salmonson, Dale Hammell, Ralph S. Harding, Janine Goldfarb, Lewellyn M. Cabos, Harry Warner, Bill Bowers, Taral Wayne MacDonald, Mike Bracken, Steve Leigh, Avedon Carol, Adreinne Fein, Mike Gunderloy, Anne Laurie Logan, Ed Zdrojewski, John Collick, Brian Earl Brown, Mary Long, Deb Hammer-Johnson, Denny Lein and Dave Piper.

ARTISTS

1. Jim Barker (7)
* Alexis Gilliland (7)
3. Teddy Harvia (David Thayer) (6)
4. Harry Bell (5)
* Joan Hanke-Wood (5)
6. Ken Fletcher (4)
7. Wade Gilbreath (3)
* Taral Wayne MacDonald (3)
* Marc Schirmeister (3)
* Stu Shiffman
* Charlie Willia ms(3)
12. Stephan Fabian (2)
* Jeanne Gomoll (2)
* C.Lee Healy (2)
* William Rotsler (2)
* Dan Steffan (2)
* D. West (2)

18. One vote each, in no particular order: Nina Bogin, Fred Jackson III, Stephanie Klein, Grant Canfield, Linda Michaels, Tim Hammell, Kerry Hammell, Larry Dickison, Bill Bryan, Joe Pearson, DelMonte,Paul Chadiwick, Tim Kirk, Alan Hutchinson, Kurt Erichisen, Jerry Collins, Cliff Biggers, Terry Jeeves, Bruce Townley, Darrell Anderson, Rob Hansen, Kathy Marshall, Steve Fox, Rick McCollum, ric Mayer and Jason Keehn.

ARTICLES

1."Genocide for fun and profit"by Dave Langford from DRILKJIS 4 (5)
2."Something more than fantasy" by Marion Zimmer Bradley from Kolver, reprinted in Thrust. (3)
3. "It's Smart to have a Welsh Address" by Dave Langford from Inca 1 (2)
* "It wasn't the cat" by Eric Mayer from Groggy
* "Notes from New York" by Dave Bischoff from Thrust #12 (2)
* "Mail Disorder" by Leigh Edmonds (2)
* "Passing of the Tredenham" by Bob Shaw from Mota 29 (2)
* "How to build a Coffee Table" by Rob Holdstock from Wrinkled Shrew 8 (2)
* TWLL DDU 16 (2)
* "Illegal crossing" by John D. Berry from Mainstream 4 (2)

11. One vote each in no particular order: "Young Assassin's Guide" by Dave Langford from NABU 8 //Convention Death Wish by D. West from Seamonsters 3 // Condom 2 by Chris Priest from Seamonsters 3 // Open Flie by Roy Kettle from Checkpoint 98 // Pseudo-science and SF by Richard A. Knowles // Kev Smith's editorial from Dot 5 // Critic's Night at the Sci Fi Bistro by Michael Bishop from Thrust // The Making of AMAZONS by Jessica Amanda Salmonson from Thrust //Bird-Land by Kev Smith // Dragonburger by Alan Dorey // Starship's interview with Niven and Pournelle // The Artist in his studio: Freas by Sandra Miesel from Galileo $14 // On Working Method by Robert Sheckleyfrom Starship (fall,79) // My Column by Ted White from Thrust 13 // A Writer's Natural Enemy: Editors by George R.R. Martin from SFR #33 // Opinion by Robert Silverberg from Galileo // Interview with Fred Saberhagen by Darrell Schweitzer from Thrust #12 // From the Pictured Urn by Charles Sheffield from Thrust #13 // Peter Roberts' TAFF report from MOTA and EGG // The Heat-Death of Igauna-con by Cheryl Cline from Space Junk 1 // Disaster Area by Joseph Nicholas from Deadloss 2 // Fat Nazi women never were a big turn on for you anyway by Jon Langford from Drilkjis 4 // Heroic Fantasy by Ken St.Andre from Sorcerer's Apprentice // Women vs SF by Barbara Bartholomew from Sumermorn // TWLL DDU 15 //The Wombat in Literature and the Collective Unconscious by Denny Lein from Quinapalus 3 // Opposition by Arthur Hlavaty from Diagonal Relationships #11 // I have no cause and I must pontificate by Bill Bowers from Xenolith 1 // Beware of Trools by Nicki Lynch from Holier than Thou #4 // The world isn't like my neighborhood by Dave Goodman from Rune 56 // Rivercon II by Rogers Olsen

from Lan's Lantern 8 // Deadloss #1 // Confessions of a philistine by Bob Shaw from Inca 1 // United by fan by Ro Lutz-Nagy from Family Relationships 1 // K is for Knight by Joseph Nicholas from Nabu // Caterwaulings from Steve Leigh from Graymalkin 3 /// Once upon a time by Susan Wood from Kratophonay 12 /// J. Lichtenberg appreciation Society from Space Junk /// and DNKjola by Bob Wilson from DNQ 16/17.

CONCULSIONS

Other than that Dave Langford pretty much walked away with the awards, there isn't much else to say. Mike Glyer and myself would have appeared higher in the fanzine listings if the votes for both of our zines had been listed together. There weren't nearly as many votes for favorite single article as I'd liked, even tho the list of nominations seems long enough. Personaly the whole WoFan poll exists as an excuse to have a best single article poll.Maybe things will go better next year.

One question, did anyone feel heisitant about filling out the awards because your name would be found on the ballot?

44 fanzines were nominated,49 fan writers, 43 fan artists and 49 articles.

Voters were: Taral, Gregg Trend,Denice Brown, B.E.Brown,Joyce Scrivner, Eric Mayer, Carol Kennedy, Dick Lynch, Howard H. Huggins,Rick Coad, Philip Smith,David Thayer, Marty Canter, Mike Glicksohn, Arthur Hlavaty and the editor of thrust. And there's one xeroxed copy without a name. And Joseph Nicholas!

David Thayer suggested a "Favorite Postcard" category" which would be interesting but hard to document."Best gafiation" is an idea that occurs to me, with Steve Perram heading the list of fans that have suddenly disappeared.

My thanks to all who took the time to fill out their ballots and I hope you will do so again next year.

Stalking The Perfect Fanzine

Previous to this installment I've discussed the preparation of stencils in issues 9 and 10 of WoFan, of which there are many copies left at 40¢ each. Or you can ask for a flyer I prepared some time before for an apa, just send 20¢ and a ask for the MIMEO TECH HAND-OUT.

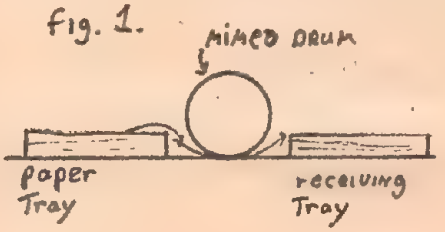
With stencil firmly in hand we are ready to confront the mimeo. Old clothes are recommended for this encounter. While mimeo salespeople will demonstrate their machines while wearing their best clothes, it's best to remember that they can always deduct a cleaning bill as a business expense. Mimeo printing is not inherently messy but it is easy to get indelible ink smeared on one's self.

An alternative to old clothes has been proposed by one fan who claimed that she always pubbed in the nude. While it is true that ink will wash off the bod easier than one's clothes I don't think this is a very practical idea... unless one lives in Marin county.

Also take to this confrontation a supply of paper towels. You'll inevitable need a few during the course of your pubbing.

There are two basic models of mimeographs : the silkscreen and the drum. As I have more experience with a Gestetner silkscreen, I'll talk about that and conclude with a few words about drum mimeos. All mimeo manufacterers make their machines a little different, much the way that all cars are a little different in location of their controls, but they all do the same job.

fig. 1.



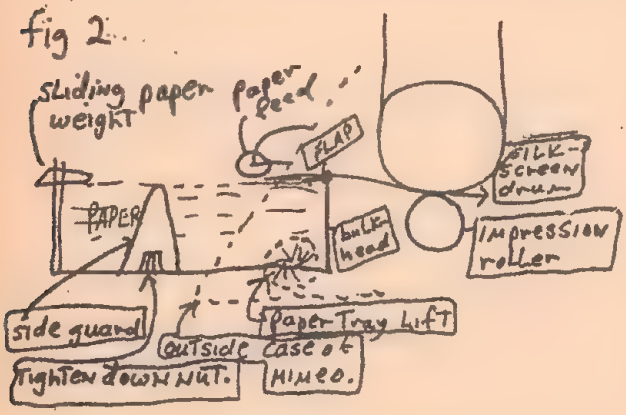
The mimeo basically looks as shown in figure 1. Paper is feed from one tray between two rollers, one of which contains the stencil and an ink pad where it picks up the printing, then falls into a receiving tray.

Gestetner uses a "floating" tray arrangement for their paper tray(see figure 2). This differ from the stationary tray in that the tray drops below the height of the impression roller to be loaded then is brought up level with the roller. A stationary feed mechanism skates one sheet at a time off the top of the stack of paper and a racket arrangement raises the tray so that it maintains constant pressure against the paper feed. With a stationary tray, the paper feed meo mechanism is what 'floats" .

The paper is pushed between the bottum drum and the impression roller (see figure 3) The impression roller raises with each cycle to press the paper against the stencil. The lack of paper is to be avoided when the roller comes up as it then gets ink on the roller which will come off the next time paper does come through the machine, leaving a nasty mess of printing on the backside of the paper where you won't see it immediately. Newer models of mimeos have an interlocking device that prevents the roller from coming up unless the paper tray is loaded and the feed mechanism is turned on.

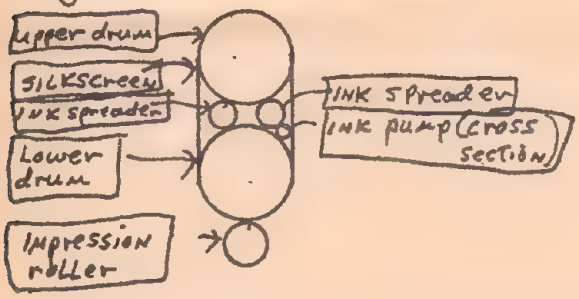
There are two adjustable side guides on the tray which serve to keep the paper stacked straight and square against the bulkhead. They can be loosened and the paper moved to the left or right to accomadate larger sizes of paper or to center the printing on the paper. There is also a sliding weight on the tray to hold down the end of the stack of paper which helps to keep more than one sheet of paper going into the mimeo at one time.

fig 2.



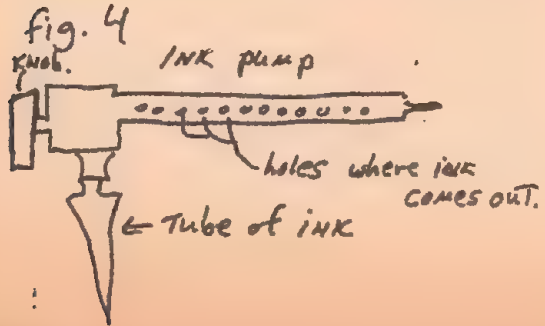
Silkscreen machines replace the simple one-piece drum with a complicated arrangement of drums and rollers and inking gun, which allows for better control of the inking. In practice one doesn't need to know how a silkscreen mimeo inks, so long as it ink when and where one wants

fig. 3.



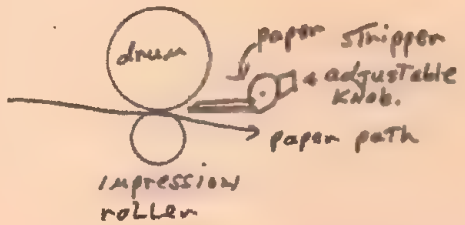
it to. In figure 4 you can see a crude representation of an ink pump. A pump draws ink out of the tube and out through the row of holes along the barrel. The gun is positioned between the silkscreen and the ink spreaders (see figure). The ink picked up by the spreaders, which are nap covered rollers that move and forth a couple centimeters as their roll (thus spreading the ink). The ink spreader rests against the the uppper drum, transfering the ink on it to the drum and silkscreen. The impression roller presses the sheet of paper against the stencil and lower drum, squeezing ink through the holes cut in the stencil and hence onto the paper.

fig. 4



The receiving tray is simply a fixed trap with three againstable guides that catch the paper as it comes out of the rollers so it won't fall all over the floor. There is also a gizmo next to the lower drum called a paper stripper (see figure 5). This is a bar with

fig 5.



two adjustable prongs that flop up and down as the silkscreen rotates. The stripper is supposed to catch the first ½ inch of paper as it comes out of the roller and peels away from the stencil as the drum curves sharply up. Caught under the stripper, the rest of the sheet then effortless peels away from the stencil. The stripper is necessary because the adhesion between paper and stencil that is caused by the ink in strong enough that the paper will tend to stick to the stencil after it's printed. The prongs should be adjusted so that they don't catch the holes in punched paper while avoiding the printed area as they'll smear the wet ink some. The entire bar can be removed i it's causing problems by pushing it towards the rear of the machine until the front end pops out of its pocket.

fig 6.

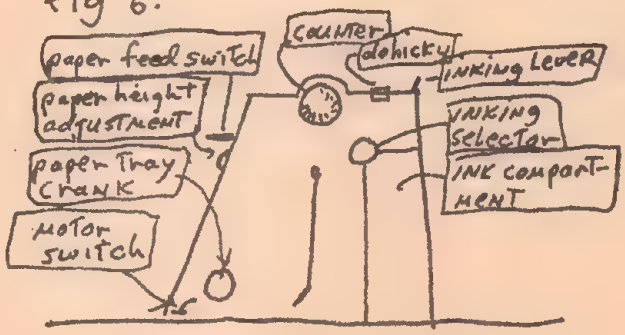
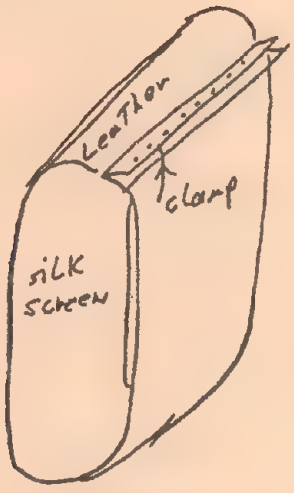


Figure 6 shows the several controls on a 320 Gestetner. Similiar controls can be found on all Gestetners and all other brands of mimeos. The handcrank is used, even on electric models, to rotate the silkscreen for apply or removing the stencil. The silkscreen rotates counter-clockwise. The crank, for reasons best know to Gestetner, roates clockwise. There is also a clutch that disengages the crank when the motor is turned on. Afterwards the crank needs to be rotated until it engages the silkscreen again.

To put a stencil on, first wet the silkscreen with some ink by pushing the inking lever while turning the crank until the screen develops a slight sheen. Rotate the silkscreen until the clamp is at 12 Clock. Lift the clamp and slip the stencil's header in it. The Gestetner clamp

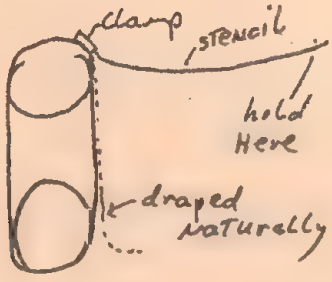
has 9 pegs to match the 9 holes in the stencil. Other models have different arrangements of pegs and holes. The pegs on the Gestetner are arranged in a staggered pattern so you can't put the stencil on backwards. The "Standard" stencil uses 4 holes which are equally spaced, which is a bother. The stencil is always mounted face down i.e., which the paper backing side up. The backing is left on so one can sit the stencil into the silkscreen without getting ink on the impression roller.

fig. 7.



The important thing at this point is to get the stencil on the silkscreen without wrinkling it. The best way to do this is to get the header into the clamps without any of the stencil touching the silkscreen. Hold the stencil sort of horizontal from the bottom edge, then gently release it so that the stencil naturally drapes itself down the side of the silkscreen. Then turn the crank clockwise while hand is sprend lightly across the stencil. Then press the "dohickey" and turn the crank a couple times. The dohickey will bring the impression roller up so that the stencil will be pressed firmly onto the silkscreen. The backing paper protects the roller from ink during this. OOnce the stencil is firmly setted on the silkscreen the paper backing can be removed.

fig 8.



Lower the paper tray with the release, a short metal lever on the inside left wall towards the bottom, load the paper, making sure it fits squarely against the bulkhead and remains racked up smooth. Place a few crudsheets over the good paper and crank the tray up until it presses against the flap on the top of the bulkhead (see figure 2) . Crudsheets are any sheets that aren't "good". These are tp soak up excess ink on the stencil so none of the good sheets get smeary or overinked printing. Two to five crudsheets are usually all that are needed. Using crudsheets also allows one to adjust the paper before using any good paper.

There is a vertical paper adjustment located just below the feed mechanism switch. This adjusts the timing of the feed mechanism so that the paper enters between the rollers earlier or lower, causing the printing to move up or down the height of the page. Gestetners adjusts about 2 lines up and 6 lines down. Other machines can shift as much as 6 lines either direction.

Some machines have an automatic counter which can be set so that the machine makes precisely X number of copies and quits. You cans see the counter if your machine has one (at least for Gestetner's).

With the stencil mounted, the paper loaded and the counter set, you're ready to let it rip. Just switch on the motor (if electric) and turn on the paper feed. Most mimeos tend to underink so you'll need to check on the printing periodically and pump extra ink onto the screen as necessary.

When you're done printing with that stencil, rotate the screen to the top position and remove it by holding on to the header (It's best not to turn the silkscreen clockwise.) Be careful of the used stencil as there'll be a lot of ink on the backside, no matter how dry you run the mimeo. The best thing to do is spread out a newspaper and spread the stencils on out it until all one's printing is done,then roll up the paper with the stencils inside and throw it away.

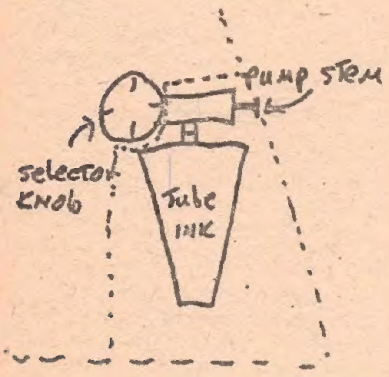
Stencils can be stored and reused. Mimeo suppliers will try to sell you expensive wax folders but all you really need is a sheet of newspaper to keep the ink from getting on otherthings.

ELECTRO-STENCILS One mounts electro-stencils on the silkscreen the same as a regular stencil with two differences. First, one carefully loosens the vinyl from the backing paper up to the top couple inches. Don't completely seperate the two as it's just that much harder to mount on the silkscreen. Rub a corner of the e-stencil between your fingers until a bit of the vinyl loosens, then slouly peel the rest loose. Sometimes part of the vinyl will stick to the paper and if you're not careful the electro-stencil will tear. The second thing to remember is that the vinyl stencil is a lot flimier than a wax one hence is easier to wrinkle while putting it on. Otherwise follow the same steps as with a regular stencil, only more carefully.

WRINKLED STENCILS (and remounting old stencils.) If it's not too bad, pulling at the bottom or side will smooth out the wrinkles. Otherwise you will have to peel the stencil loose from the bottom, then crank the screen over a little and carefully drap the stencil over that part so that it lies fairly smoothly. Repeat until enough of the stencil has been laid out so that the rest of the stencil will drape to the end naturally. Set into the screen by feeding crudsheets through. Relaying wrinkled stencils really requires three hands, two to hold the stencil and one to turn the crank. Alas,even fans only have two hands.

INKING — Gestetner ink pumps have the capability to ink the full width of the stencil, the right half, left half or central half. This is controlled by a knob on the ink pump that sticks through the cabinet. The full bar on the knob marks full inking, the half bars indicate which half of the screen is inked and the dot indicates center-inking. The ink comes in lead or plastic tubes

fig 9.



and are held firmly against the pump by a clamp. 300 and 400 series pumps use different clamps. When putting a new tube on the pump it will be necessary to bled any air out of the tube. This is no problem with lead tubes as their usually isn't any. Plastic tubes are another matter. With them after clamping them down, squeeze the tube while pumping the inking lever until you feel the air burping out of the pump. Also the inking lever will acquire a firm action.

DRUM MIMEOS -- Drum mimeos use a large rigid metal drum to support the stencil. Ink is poured into a reservoir inside the drum where it seeps out into a cloth pad. This pad is covered with an oiled paper when not in use to keep the ink from drying out on the cloth pad. The one A B Dick I used had a paper height adjustment on the drum. A clamp was released and the drum slipped around on the axle. The drum could also be moved on the axle instead of the paper.to center the printing. Ink does dry out on cloth pads leading to irregular faded patches. Usually changing the cloth pad will fix this problem.

BUYING INK AND PAPER —
INK: Most mimeo manufacturers peddle their own line of ink and claim that their ink alone works best in their machines. Frequently this is true, but you pay through the nose. I've been using MISHEK'S ink in my Gestetner for about a year wit without difficulty. (Mishek's, R.R. 4, Waseca, Minn. 56093). It's half the price and completely adequate.
PAPER: Paper comes in a variety of colors, weights, finishes and sizes. The size is determined by how you typed your stencil, either 8½ by 11 or 6½ by 14(legal). Foreign paper comes in quarto (8 by 10 or A4 (8 by 12). A4 is a metric size that I hope never catches on in the US as I find it a rather ugly size. Paper for offset printing comes in a number of larger sizes, usually multiples of 8½ by 11 which are printed full size then folded and trimmed.

Paper will generally be marked 'Bond', 'Xerox' ,'Duplicator' (i.e. ditto) or 'mimeo.' Each represents a different finish on the paper. Ditto and copier paper have a hard, smooth finish that makes the paper very unabsorbant this reduces the consumption of ditto or copier fluid. Mimeos, tho, need high absorption so that the oils in the ink will be absorbed off the surface before the next sheet comes out of the mimeo and falls on top the previous sheet. If the ink hasn't soaked in before then it will transfer to the overlying sheet, a process called 'offset' or 'setoff' which makes the paper look very cruddy.

Ditto or copier paper can be run through a mimeo if one 'slipsheets'. This is a tedious process of slipping a crudsheet between each sheet as it comes out of the mimeo. The excess ink then soaks into the slipsheet and not the good sheets. The problem is then you have to de-slipsheet, which does make it a very tedious operation. Sometimes, tho, its the only way to get decent repro. Sometimes slipsheeting can be avoided by running the paper through the machine very fast so less ink gets on the paper and Marty Center (see loccol) recommends chilling the ink before using it.

Another problem of printing is showthru,in which one side of printing shows thru to the other side. This can be solved sometimes by printing very fast but more often one will need to either switch to a heavier weight of paper or to a colored paper. Most paper sold is what's called 20#. Paper of 16# is thinner and more flexible. 24# paper is heavier and 28# paper is heavier still, nearly capable as substituting as cover material. The heavier the material the more opague it is and the less showthru there'll be.

Showthru is also worse for light colored paper than it is for dark colored papers like blue or grey. Few fanzines are printed by mimeo onto whitecpaper because of the showthru and tendency for offset to show up (it being less visible on colored paper.

There are two papers I'd especially recommend. One is Gestetner's mimeo paper, a well crafted paper that feels almost like bond but soaks up ink better than most mimeo papers. There's virtually no offset problem. It costs a bit, tho no more than what you'd pay for any paper from an office supply store.($6&7 a ream). The other paper is variously known as Twiltone, Fibertone and Mimeotone(the last by A.B.Dick). This is what WoFan has been printed on. It's fuzzy and linty (which drives some mimeo operators up the wall) and usually cheap. It's very hard to get offsetting or showthru, which is why tradition has it that fanzines are published on twiltone. A.B.Dick and Mishek's are good places to get twiltone/mimeotone.

COLOR MIMEOGRAPHY —will be the subject of a later column. Basically black is just one of many colors available for printing.

PRINTING TIPS -- before printing, number each stencil in sequence,assigning numbers even to blank pages this way you can easily tell which stencils you are using and which stencils go on which page. If scupliously followed this will prevent you from printing pages out of sequence, which always looks very tacky. If time premitts allow the paper to dry overnight before printing on the backside. The paper will be easier to rack up and will be less likely to feed thru the mimeo in bunches. This is also true for ditto printing, actually more so than with mimeo.

STATIC ELECTRICITY -- This becomes a problem during dry weather, causing the paper to cling t to the metal parts of the mimeo. There are commercially available tinsel that can be strung across the exit side of the mimeo so that the paper brushes against it as it comes out. Or as with a Gestetner, a bar already exists in that general area, one can wrap strips of aluminium foil around the bar and left dangling over the paper

A FEW LAST COMMENTS....

Gary Farber wanted his column titled in French with the complete expression "The more things change, the more they remain the same, complete with all the correct accent marks and such. Alas I've been so delayed with this issue that I haven't had time to research that correct spelling. Sorry Gary.

This issue is printed for the most part in Pica courier and reduced 74%. Looking at some of the early pages that have already been shot-down, the printing doesn't look at all bad. Still it's not my first choice for reproduction but was forced upon my when the place I used to go to began closing over the lunch hour, the only time I had to get over to them, and they also were beginning to take a snotty attitude towards walk-in business, perfering big print-jobs. So I was forced to go to an NCR shop near Wayne State University even tho they only have a 9200 Xerox (the 7000Xerox alone had 85% reduction capability.)

I also hadn't planned on this being a double issue but as the pages piled up there was no way of escaping the realization that this issue was too large to be just a single issue. I have hopes that the next issue can be kept down to a reasonable single-issue size but no longer can be sure of such things.

I failed to list in the fanzine section a couple zines from Gary Farber.

DOES ANYONE HAVE ANYTHING TO SAY? and FAAN AWARD DISCUSSION are available for an SASE from Gary Farber, 602 --12th Ave.E., Seattle, Wash. 98102. These are zines trying to invoke some discussion of the whys and wherefores of the FAAN awards, awards that seem to be sinking away in a sea of apathy. FAAN AWARD DISCUSSION is a 12 page lettercol of the responses from the first zine. Interestng fan politics.

CURRENTLY RECOMMENDED is a four page mimeo zine of -- ahem -- currently available publications of interest to fanzine fans and is available for an SASE. Included are such things as THE INCOMPLETE BURBEE, WARHOON 28, the various TAFF reports,etc. An excellent and useful admendium to WoFan and highly useful to the confused neo-fan.

GESTETNER GESTE-HINTS: Denice found this one day while picking some stuff up for me from Gestetner. It's a 16 page digest offering information, history and advice about'type' to help people prepare better copy. It is apparently free for the asking. Free because the last quarter of the booklet turnes into a plug for their "88" Lettering Machine, which produces a self-adhesive tape of heading of variable size and font design. A clever and interesting machine, tho probably too expensive. The place to write for Geste-Hints is "Gestetner Corperation, Gestetner Park, Yonkers, N.Y. 10703. This issue is Vol 1 #1 dated January,1980. Dencie sent in an application tion for further issues but I haven't seen any more.

Ragnar Fyri, Sollivn. 37, N-1370 ASKER, Norway, would like it known that he is interested in a cheap thermofax machine. If you have one, drop him a line.

I recently received a flyer from the Zeor fandom people listing all the issues of their fanzine, AMBROV ZEOR that are for sale. "ORDER FROM THIS FORM PLEASE: (you may copy it for your friends or records)" Honest to God, that's what it says.... Since they didn't feel generous enough to send a review copy, I don't feel generous enough to list their address. Besides it's debatable whether this is a fanzine or .....

Elsewhere in the world of uncharitable thoughts was a recent letter that said, in effect, " this is my name and this is my address, please send me some free information about WoFan." without so much as an SASE. I promptly ripped up the letter and threw it away. Debra Chapman of Holt,Michigan, on the other hand did include an SASExwith her request for some information, and received same.

What got me about the first letter was not just the lack of an SASE, which is only 15¢ for him but can add up to quite a burden for me, but that he then had the gall for specifically ask for free information. I'm not in this to make money (see the editorial on page 2 about that!) grumble,grumble,grumble

From Burning Bush Press, P O Box 7708, Newark,DE 19711 comes a postcard ad for The Bridge of Catzad-Dum and other stories by Mark E. Rogers. Mark wrote the excellent novelet THE RUNESTONE a few months back Price for BRIDGE will be $5 plus 75¢ postage. There's a pre-publication discount with a March 31th deadline, which, alas, has already past. The title story involves Mark's Samuri Cat, a character that has appeared in a number of Mark's prints and paintings.

Lastly a chill strikes my heart to receive a flyer from Harry Hopkins' Fandom Computer Services, which sells addresses to fans of fans, divided by their interests. "We can isolate for you markets such as "All Disney Collectors in the United States","All Star Trek fans in the Eastern US","All Marvel dealers in California", etc." This flyer came addressed to MISHAP,REHUPA & WoFan. I fear he's got my number. I hope he doesn't have yours. He also offers a 260 page Fandom Directory, which he's listed as a trademark. Can that be done or are the words in public domain?

BACK ISSUES

The following back issues of WoFan are still available:

#3)October,1978)(12 pages) 1 copy --$1.
#4 (December,1978) 12 pages many copies -40¢
#6/7 (March,1979) 24 pages. Year's end summary issue. Many copies. 80¢.
#8 (April,1979) 12 pages. Editorial on what I like in a fanzine. 2 copies left. $1 each.
#9 (June,1979) 12 pages. "Stalking" in preparing stencils. Many copies left. 40¢.
#10 (August,1979) 12 pages. "Stalking in drawing or stencil and use of the electrostencil. Many copies left. 40¢.
#11/12 (October,1979) 20 pages. Farber on KNIGHTS, Other articles and letters on printing. 4 copies left,2 postal returns. $1.
#13(December,1979) 22 pages. The Bracken's reply and other letters. 4 copies left. $1

A sample mailing of MISHAP, a general interest apa is available for $1.

A sample mailing of REHUPA ,an Heroic fantasy apa, is available for $1. Write to this address for either.

The Derek Carter Alphabet, a hilarious coloring book for DUFF and TAFF is available from ye ed for the measy sum of $1.70. In addition to

ALL DECKS! SITUATION AND DAMAGE REPORTS!
AUTO AND M[illegible] CONTROLS E[illegible] WEAPO[illegible] SP[illegible]
HORDE
STRANGE AND UNUSUAL TALES - FANDOM'S SHOWCASE OF ADULT FANTASY. STORIES OF THE DIM PAST, FAR FUTURE AND THE UNREAL NOW! 50¢ AN ISSUE, TWO FOR $1.00, FOUR FOR $2.00 AND SO ON. PUBLISHED TWICE A MONTH BY RICK McCOLLUM, 1713 CEDAR #5, CINCINNATI, OHIO, 45224. YOU MUST BE 18, SORRY KIDS!
SICK BAY SEZ 32 DEAD, 54 WOUNDED, 20 CRITICAL...
SHIELDS SIX, TEN, EIGHT AND TWO ARE OUT, CAP'N!
[illegible] SUPPORT SYSTEMS ALL SCREWED, SIR!
DECK A SEALED OFF, NO PRESSURE... PRETTY MESSED UP...
PHOTON ENGINES STILL FUCKED-UP, CAPTAIN!
HEAR ME, MEN OF EARTH. THIS IS YOUR FIRST WARNING...
ROUGH DAY AHEAD...
CAPTAIN, VIDEO IS BEING INTERCEPTED!
I WILL ALLOW YOU TO LEAVE MY PLANETS' ORBIT ONLY IF YOU LEAVE NOW. I'VE BEEN OBSERVING YOUR ACTIONS SINCE YOU'VE LANDED, AND ALAS, MORTALS SEEM NOT TO HAVE CHANGED SINCE I LEFT EARTH 12 MILLION YEARS AGO. HOW SAD...
SCIENCE LAB! THAT POSSIBLE?
POSSIBLE, BUT NOT PROBABLE. WE SAY HE'S AN ALIEN USING HOLOGRAMS.
NOT SO! I LEFT EARTH TO PROTECT MANY SPECIES OF MYTHS FROM EXTINCTION AND EXPLOITATION! WHICH I WAS FREE OF UNTIL YOU ARRIVED!
ALL MANNER OF ANIMALS NOW GONE FROM EARTH ROAM HERE... SAYTRS, THE WOOD-NYMPHS, CENTAURS, AND MANY MORE!
CAPTAIN! WE'VE GOT PLASMA TORPEDO TUBE 12 WORKING AGAIN!
PREPARE TO FIRE!
Rick McCollum ©1980
2.

Derek's great visual puns on each letter of the alphabet, you'll be supporting two worthy fan funds.

I'd mention that back issues of MSD are also available from ye ed but you'd just accuse me of despotism....

ELECTRO-STENCILING SERVICE: I do 9-hole (Gestetner) electro-stencils for $1.50 a stencil plus 50¢ per three stencils for postage. Stencils are cut on a Gestetner 455 machine at 600 lines per inch.

FANZINES BY THE POUND: Two years ago at AUTOCLAVE 3 there was a fanzine freebie table where people could dump their unwanted zines and other people could pick them up. At the end of the con I cleared off the table and piled them in the closet where they've been sitting ever since. Postage for 16 ounces is $1.18. Add 7¢ for envelope and strapping and I'll send you 1 pound of assorted fanzines. That's $1.25 for one pound (roughly 200 pages) of fanzines.

And as always, make all checks payable to Brian Earl Brown.

The Address for "The Equalizer" which is misisng from the review is - 432 S. Cascade Ave., Colorado Springs, Colo 80903.

The address for Tony Cvetko is 500 E. Troy....

The death of Sumermorn has been announced.

THE AGE OF THE UNICORN has changed publishers. The new Publisher is Grant Thiessen, Pandora's Books, Box 86, Neche, N.D. 58265. Rates will be 6/$10. Bimonthly publication.

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